THE ART OF

Fallout 4

Fallout 4

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Fallout 4

Foreword by

ISTVAN PELY

DARK HORSE BOOKS

BETHESDA GAME STUDIOS

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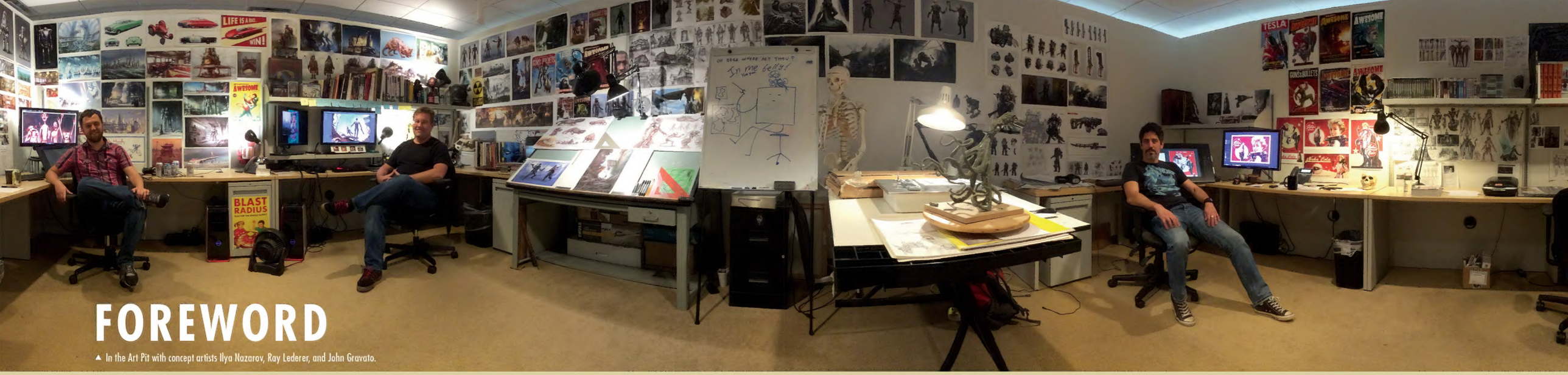


FOREWORD

▲ In the Art Pit with concept artists Ilya Nazarov, Ray Lederer, and John Gravato.

WHEN YOU PLAY OUR GAMES, you live in a world that the team at Bethesda Game Studios has already lived in for years. Day by day we see it grow around us, from the initial germ of an idea to a fully realized universe. Each day, new content is added or iterated on, and the world gradually takes form, gains detail, and becomes real.

After years of living in this place, our playground and our home, we open the gates and invite millions to enter and play. This book is an opportunity for us to share with you a bit of the history behind this world, how it has evolved over those years, and why some of the artistic choices were made.

Creating art is a very personal thing. Every individual who works here puts a little bit of him or herself into the game. A project of this complexity and scope requires extensive planning, structure, and organization, but our best work comes from the cumulative result of all these personal touches made by many creative individuals. You will encounter numerous things of this kind during your travels in the Wasteland—things that might have originated as an unexpected but inspired doodle or a little idea that an individual or group came up with, were passionate about, and then added to the game.

The tip of our creative spear is our concept team: Adam Adamowicz, Ray Lederer, Ilya Nazarov, and John Gravato. Their work is done in an area we call the "Art Pit": a room in the middle of the art department with walls covered in drawings. Many ideas originate here, born out of lively discussions between game director Todd Howard, lead designer Emil Pagliarulo, the concept artists, and me. Each artist has a unique visual style, and together they drafted a rich and varied world, with every design having

Adam Adamowicz
1968–2012

personality and authenticity. Our process is very iterative: we start with loose, rough sketches, which are gradually refined into detailed drawings that are then handed off to our 3-D artists. And even after a model is built and textured, we often revisit and rework that model until it achieves a level of quality we can be proud to ship. In these pages, we try to show a variety of images from all stages of this process. As you can see, we carefully consider every detail of the game, sometimes to an obsessive level; this is pretty much the Bethesda way.

While the focus of this book is on art, the amount of work done by professionals across multiple disciplines at the studio cannot be overstated. Designers give the work purpose and context; programmers ensure that everything works smoothly. Animators give it life, while audio engineers give it voice. And producers make sure all of these parts come together efficiently. Without all of this effort, the images you see here would have never left the page. To witness the amount of passion and talent that goes into this process is truly humbling.

I hope this book gives you some sense of what it's like to see a world materialize around you from scratch. It truly is an amazing thing to experience and a privilege to be a part of.

My thanks to Todd Howard for his inspiring vision and support, and thanks also to the exceedingly talented and driven team at Bethesda Game Studios.

Istvan Pely
Lead Artist, *Fallout 4*

Chapter 1

PREPRODUCTION

Chapter 1

PREPRODUCTION

FALLOUT 4 STARTED SOON after the last DLC for *Fallout 3* was finished. We toyed with ideas for the location, story, and themes, and then the art development started in earnest in late 2009. Even though the game would evolve over the following years, we knew from the very beginning what the essential elements were.

In 2004, when we started working on *Fallout 3*, the first asset we made was the power armor helmet. As the primary image on the box cover, the helmet is an iconic element of the series, and it seemed like a great place to start. Redesigning the classic power armor was a useful exercise in finding a balance between staying true to the original game's vibe and introducing a fresh aesthetic for the new game. We took this same approach for *Fallout 4*. This time the armor was to be bigger, more imposing, more realistic, and fully functional. We would continue to use this approach as we designed all the aspects of the game.

As we gradually rolled into full preproduction mode, our ace concept team started drawing. Our next design was the Vault suit. In contrast to the utilitarian jumpsuit of Vault 101, Vault 111's cryopods called for a form-fitting suit with a more sci-fi-style design that also called to mind the original Vault 13 suit. This is the first example of many where we would look to the classic games for inspiration. Their unique, pulpy sci-fi quality is wholly original in the post-apocalyptic genre, and *Fallout 4* needed a distinct look to make it a definitive *Fallout* game.

A big part of this reset was a new approach to the game's atmosphere and color design. *Fallout 3* made a strong visual statement with a heavily controlled palette and moody art design that conveyed the bleakness of the world. This oppressive atmosphere can take its toll on a player emotionally, and we wanted to move past a story about the despair of barely surviving to one of rebuilding and looking to the future of humanity. This called for a dash of optimism, and *Fallout 4*'s approach was to use a more varied palette with vibrant accent colors to create more emotional range. The Wasteland is still bleak and devoid of color, but the manmade elements pop against the landscape. And where we needed to go dark and oppressive, we did, creating even more emotional impact because of the contrast.

Fallout 4

▲ LOGO

A very early take on the logo design—just to have something to slap on the front of presentations. We really liked the bulb-lit lightning-bolt logo and kept this feature for the final logo design.

◀ POWER ARMOR

Our primary goal with the power armor was to make it feel less like a suit that you'd wear and more like a vehicle that you'd operate. This design began as a reimagining of the T-45d, but it was different enough that we eventually dubbed it the T-60. This way we could bring the T-45 back as its own variant. Although the look was settled on early, some of the details and proportions were revisited when we adapted the power armor to work as a modular system of plates that attached to a standardized endoframe. In this early version, the arms and legs need more bulk to make room for the operator and the frame.

10

10

117
113
117

VAULT SUIT STUDY

VAULT SUIT

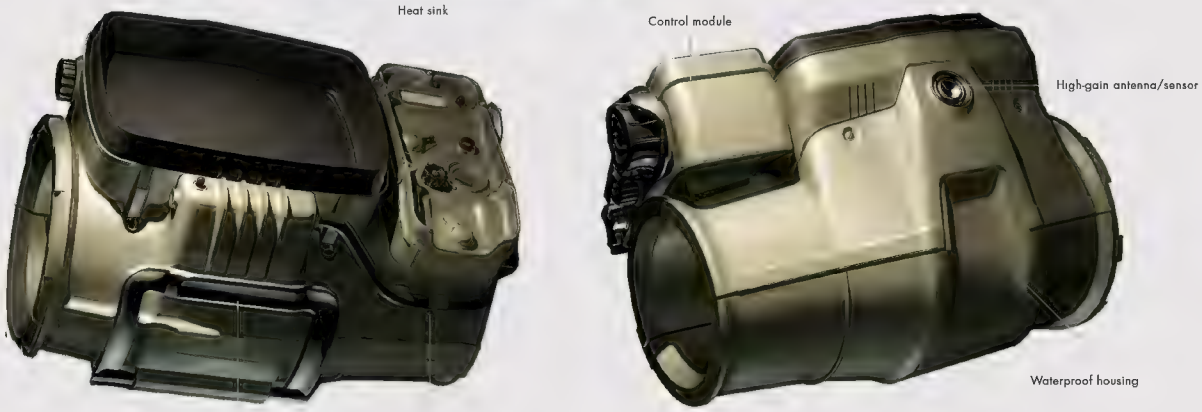
Creating a skintight costume in bright blue and yellow and not having it come across as goofy looking was a considerable design challenge. We achieved this by focusing on an interesting mix of patterns and textures for the high-tech materials and adding details that grounded the design.

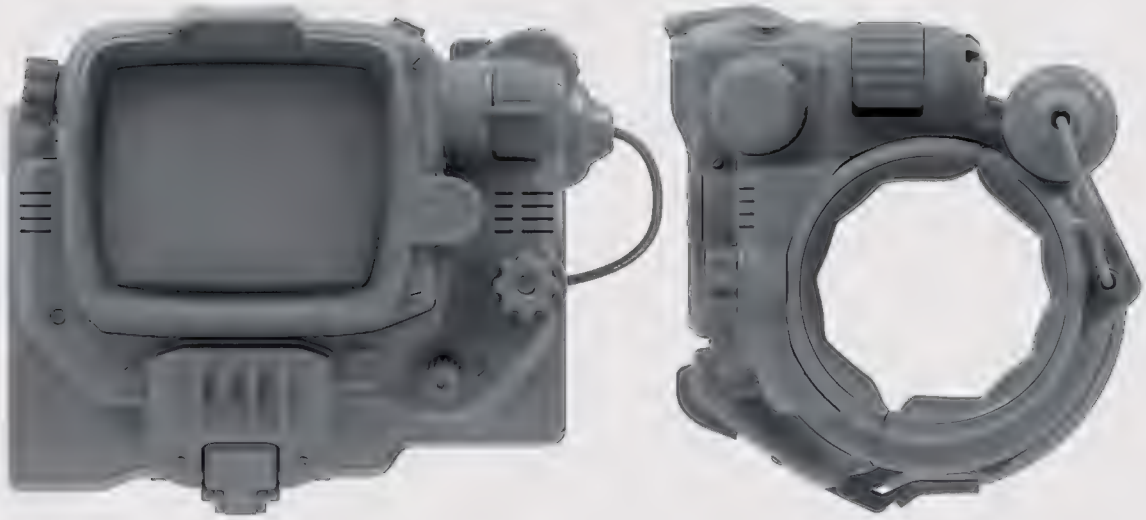
VAULT SUIT

For the iconic yellow stripe, we went with a metallic gold foil that serves as a heat-dissipation strip and works with the biometric sensors integrated in the suit.

BASE MALE IN VAULT SUIT

Monochrome gas plasma vector display
S/N filter
RAD meter
RAD warning light (flashes if RADS reaches danger zone)
Display chroma adjustment
Interface navigation dial (rotate to scroll, press in to select, pull out to go back)
Activates Pip-Boy light
Zoom control
Tuner frequency display
Power light (always on)
Freq. tuner
Operation mode selector
Heat sink


Control module
High-gain antenna/sensor
Waterproof housing
Pip-Boy release clasp
Main bus cable from control module to main housing



The third component (after the power armor and the Vault suit) of the *Fallout* design holy trinity. It was important to nail the look of an object that the player interfaces with constantly. The original take was a militaristic design influenced by army field radios. Although this would have worked well from a practical standpoint, it lacked retro flair. We try to imbue our industrial designs with personality, rounded corners, and softer forms akin to those of 1950s appliances. The final design was an attempt to strike a balance between realistic functionality and friendliness. And we finally put the knobs on the correct side.

▼MACHINE GUN

The first gun made for the game. We mainly wanted something beefy that would look right in the power armor's oversized hands. It was also a chance to explore modification and customization. We designed it to allow interchangeable barrels and magazines. At this early stage of the project, we didn't plan on giving the player too many options, but we'd go on to develop a deeper and more flexible system. This particular gun design would later become the assault rifle.

EMERGING FROM THE CRYOPOD

BOSTON

Much of modern-day Boston's skyline consists of buildings that were constructed well after *Fallout*'s timeline diverged from our own. The taller structures that make the city recognizable are too contemporary in their designs. That gave us a blank slate to work with in terms of designing our version of a city of tomorrow. The older historical aspects of the city were retained for authenticity, but we wanted to layer them with some futuristic architecture, as this is a type of environment that hasn't been explored yet in the *Fallout* universe. As you can see in these early concepts, we explored some pretty far-out ideas for just how built up and evolved our version of Boston would be. We ended up with a more balanced approach — something that felt different but was still a grounded and relatable metropolis.

DOWNTOWN

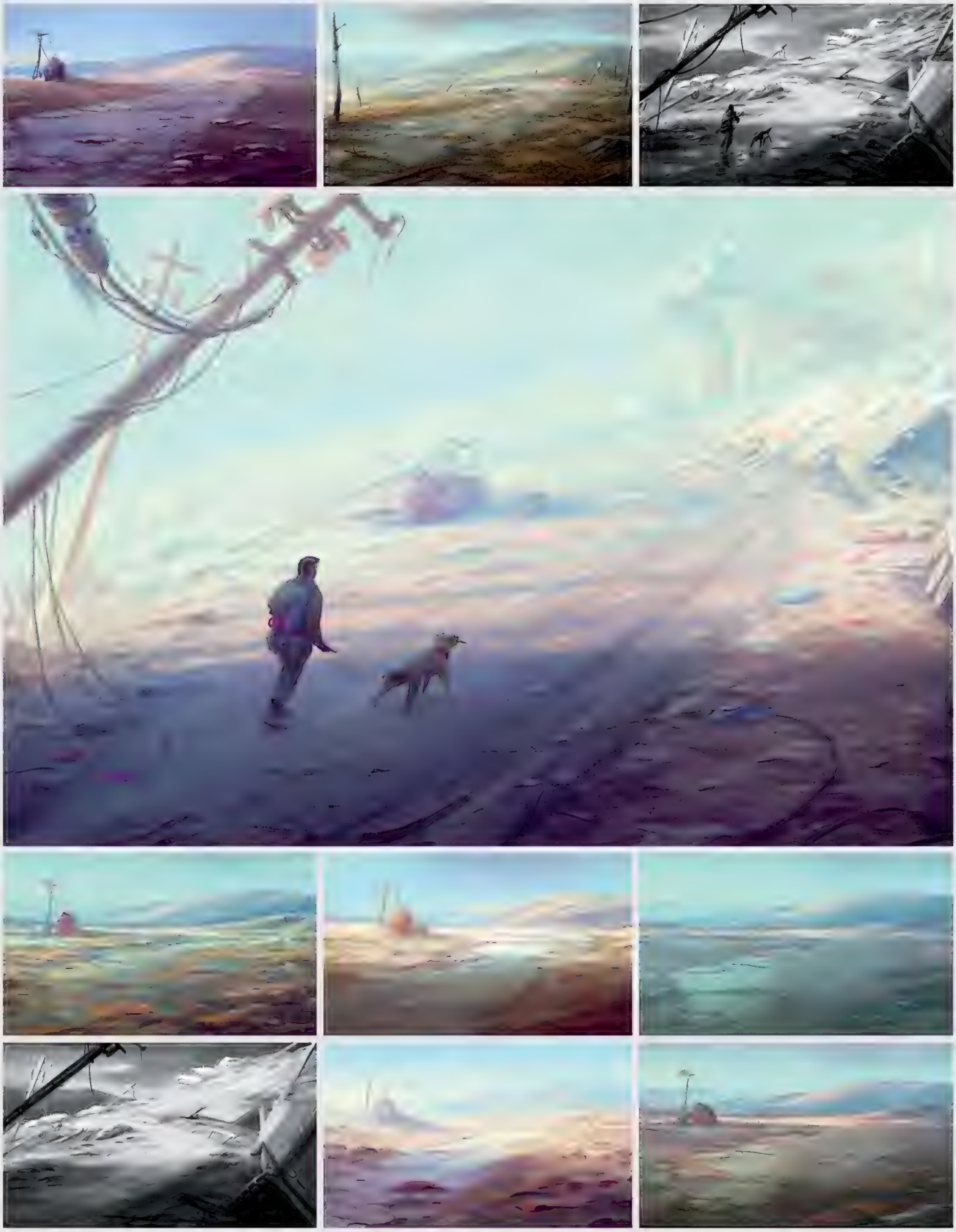
CHARLES RIVER AND DIAMOND CITY

DIAMOND CITY

The first city we built served as a designers' test bed for various gameplay systems. We wanted it to be a lively, bustling place that blended the best qualities of Megaton and Rivet City.

DIAMOND CITY COLOR STUDIES

We tried to avoid adding too much cinematic color grading to the game so we could have a richer and more vibrant look. We explored different palettes to find the right fit for this game.



CONCORD

Our first urban area was the small town of Concord, located near Vault 111. This was a key area of our vertical slice—a limited portion of the game that we used to prototype the art, tech, and gameplay. This testing area started with the vault, extended through the town of Sanctuary Hills to the Red Rocket, and ended with a dramatic battle in Concord.

CONCORD CHURCH

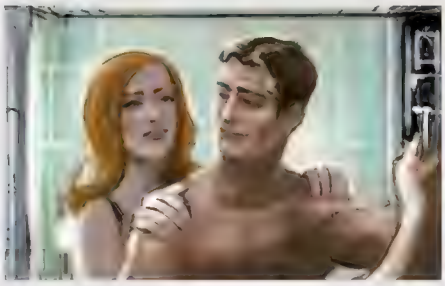
SANCTUARY HILLS

SANCTUARY HILLS PANIC

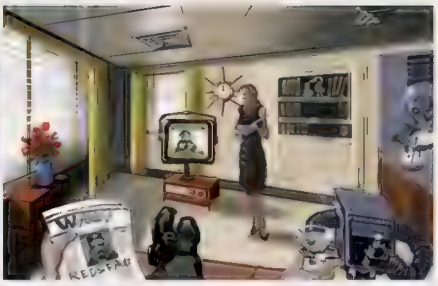
GET TO THE VAULT!

VAULT 111 ORIENTATION

Working out the major beats of the early game experience.



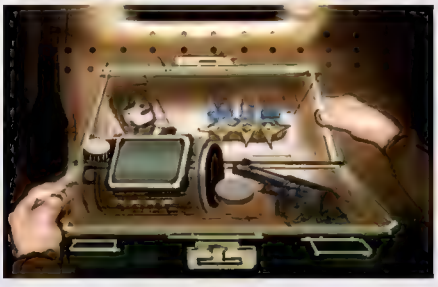
1. Close-up, looking into the bathroom mirror, just finished up shaving. Behind you is your wife, Nora (young Diana Rigg), looking at you lovingly with her hands on your shoulders.



2. In living room, looking towards kitchen. Nora, obviously pregnant with a worried expression looking at the TV, Mr. Handy in the background washing dishes.

3. Close-up of TV, talking head on the news with a graphic about impending war.

4. View out the living room window to the street outside, military truck passing by, power armor troops patrolling past. A few neighbors outside on their front steps wondering what's going down.



5. In the basement workshop, pulling an old army-issue Pip-Boy and 10mm pistol out of a trunk of war memorabilia.

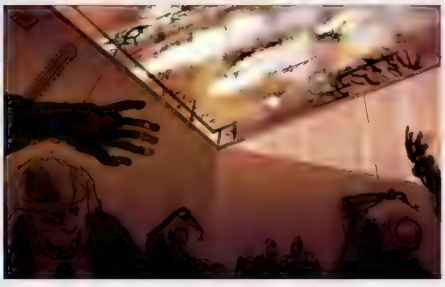
6. View out the open front door, a Vault-Tec salesman/representative in a suit and hat, holding up a sign-up clipboard. Vault-Tec van can be seen behind him, big plastic Vault Boy on the roof. The rep looks like Fredo Corleone, smooth but obviously nervous.

7. Out on the street with wife, in a small group of citizens being escorted by power-armored troops down the street.

8. Further down the same street, public at large is in a panic. Troops firing at hysterical citizens who are getting in the way.

9 About to step onto the large Vault elevator lift

10. View from the lift as it just starts to descend, city in the distance, mushroom clouds on the horizon. Blast wave headed towards us.



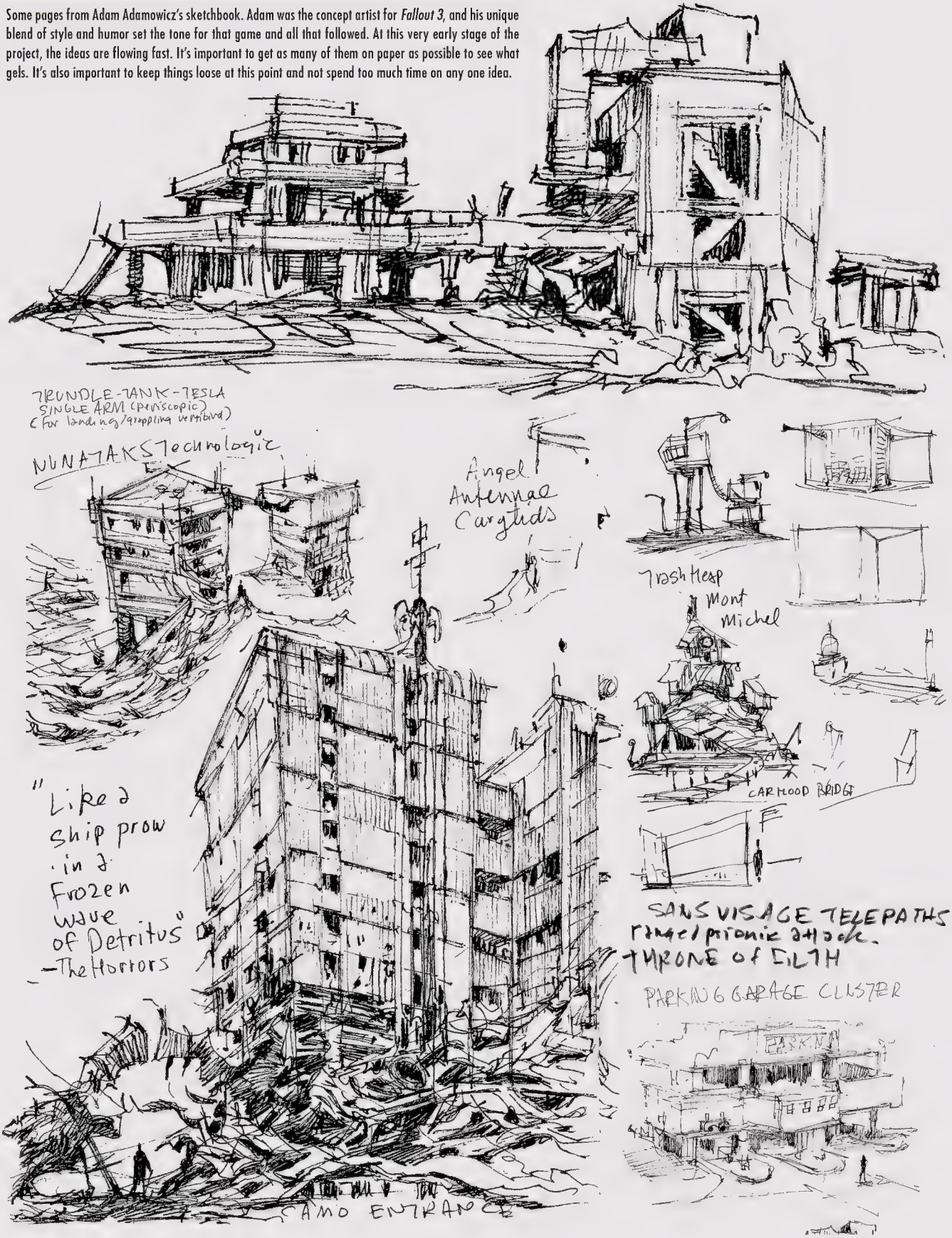
CRYOPOD ABDUCTION SCENE

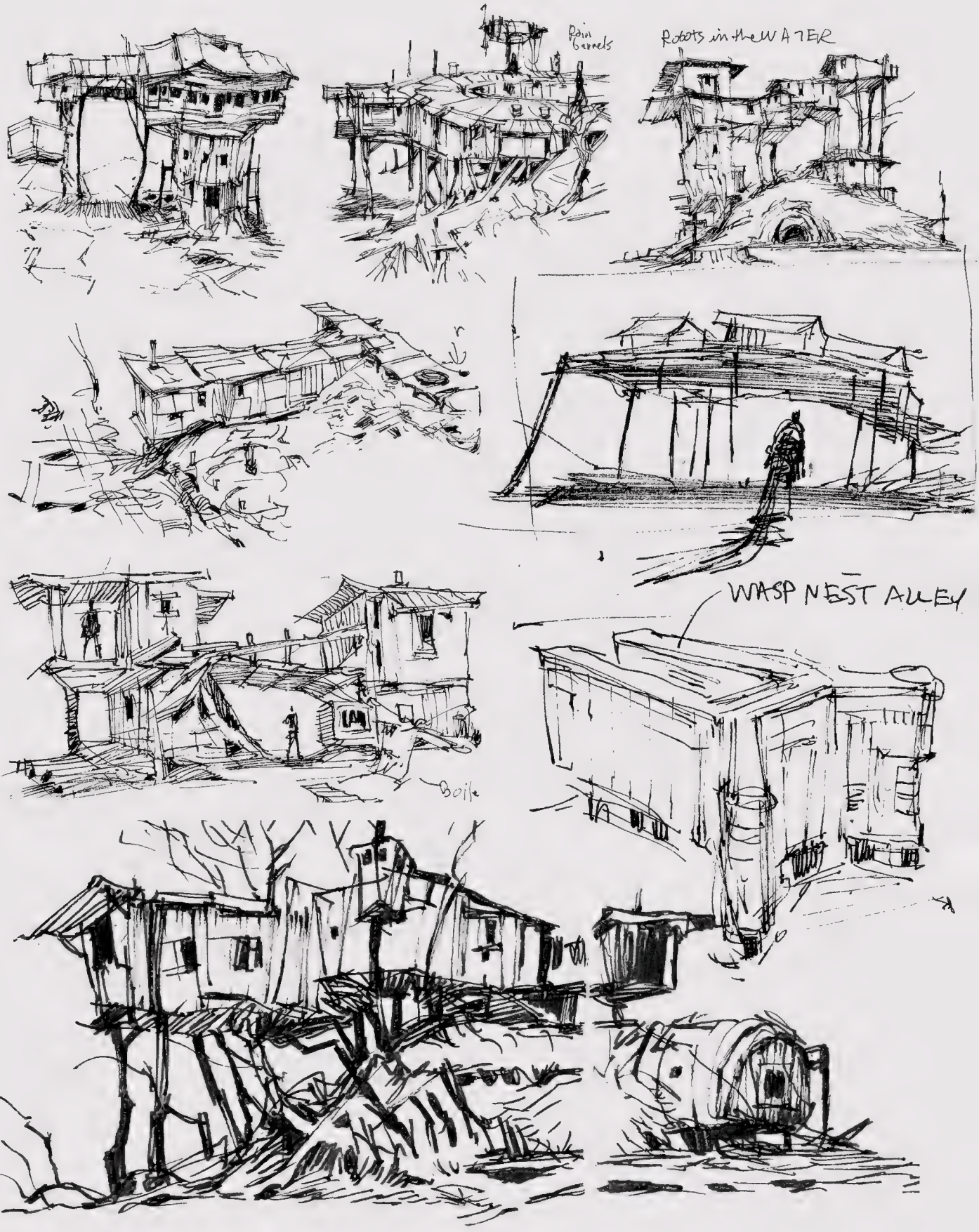
Captures a critical and emotional moment early in the game.

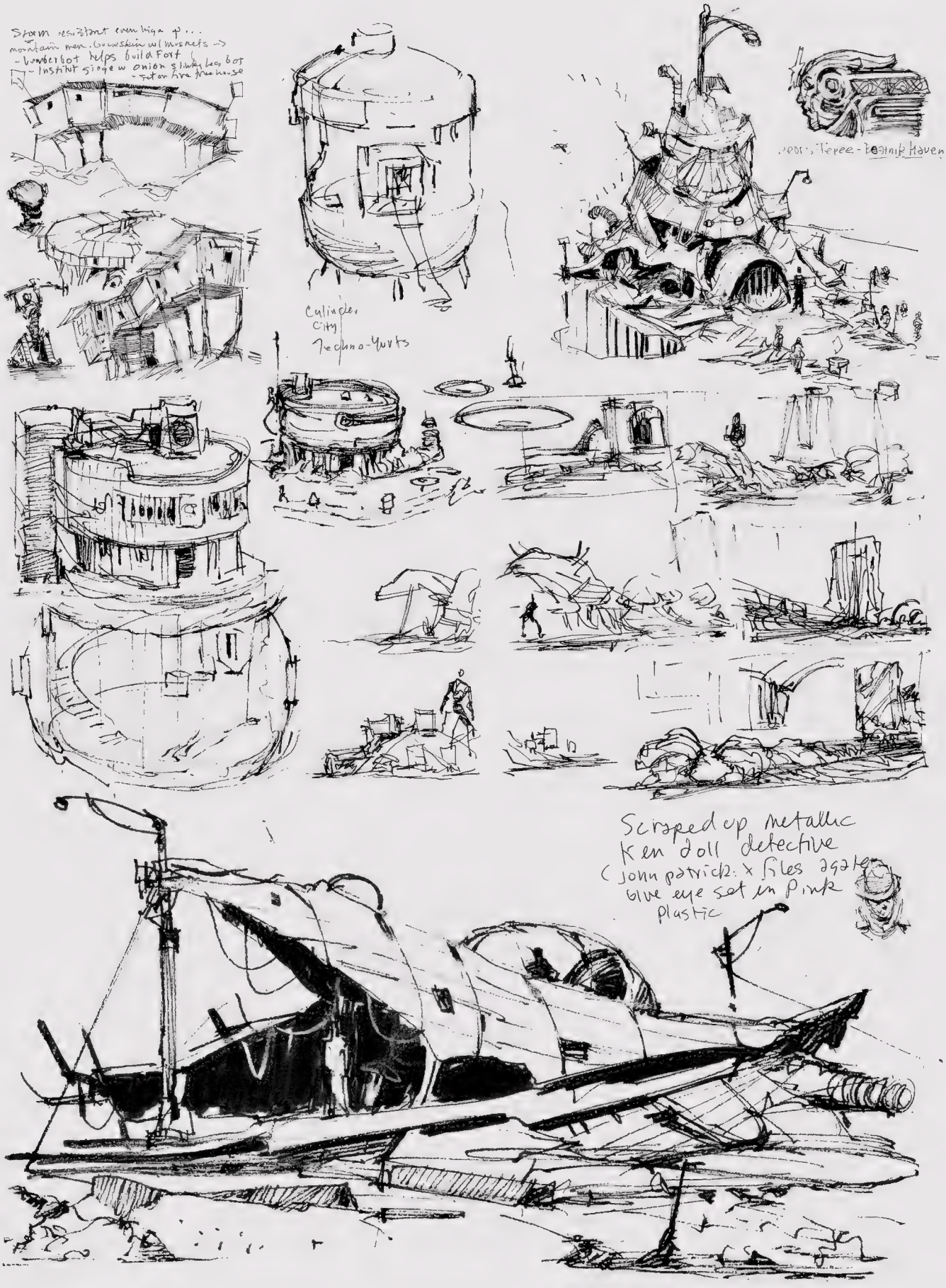
VERTIBIRD GUNNER SCENE

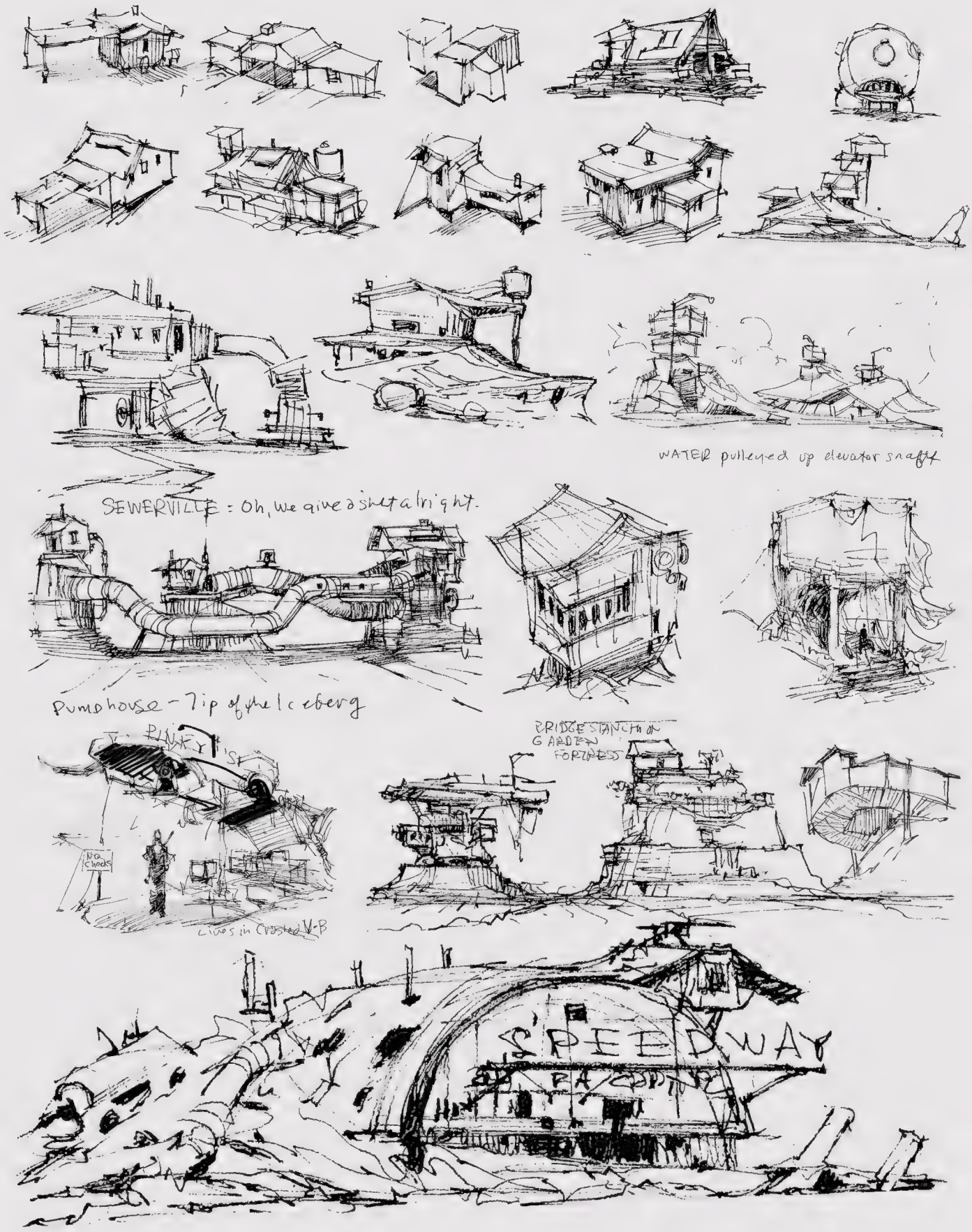
We did a few of these inspiration paintings to capture the essence of aspects of the game we were hoping to achieve.

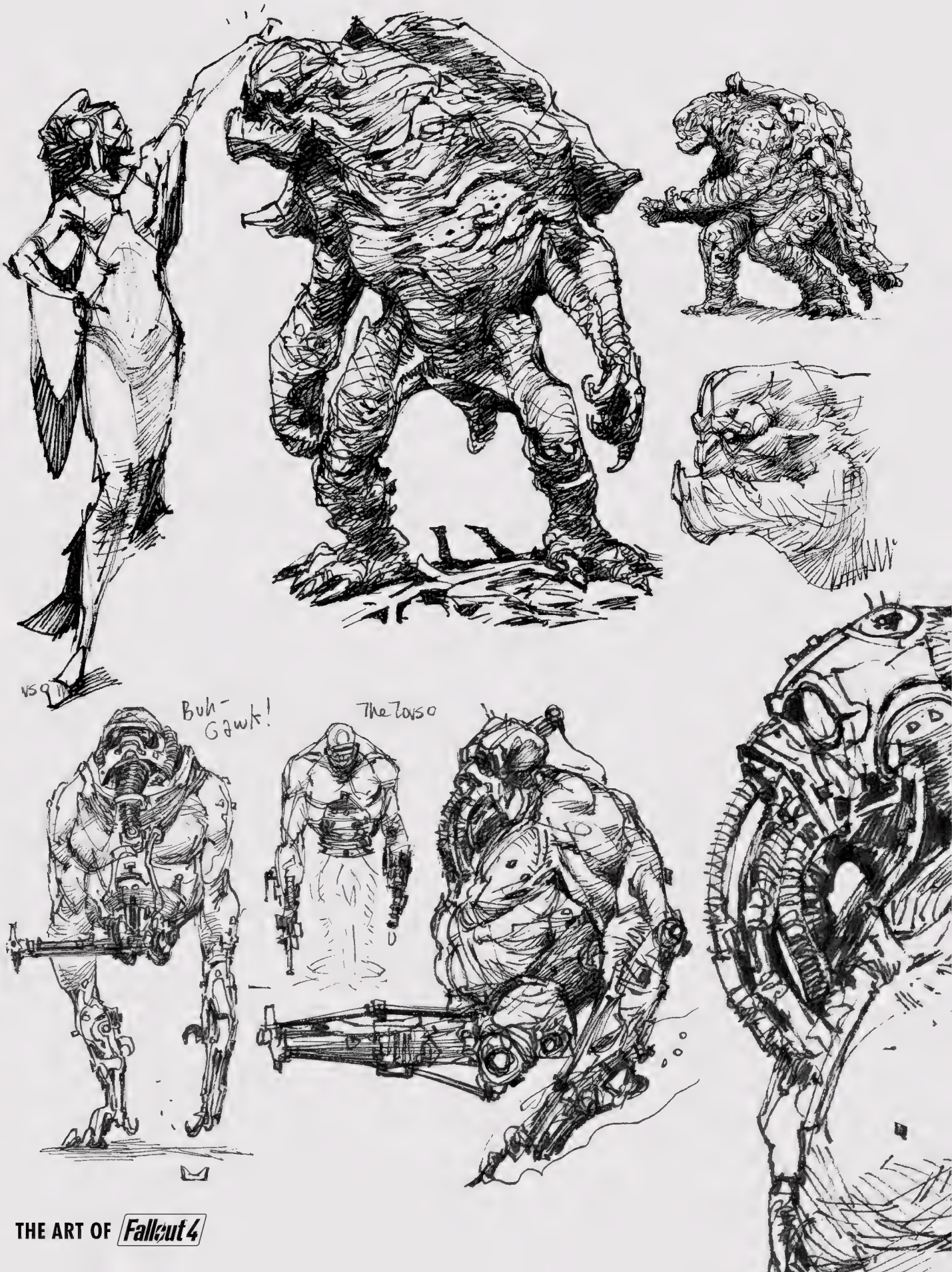
Some pages from Adam Adamowicz's sketchbook. Adam was the concept artist for *Fallout 3*, and his unique blend of style and humor set the tone for that game and all that followed. At this very early stage of the project, the ideas are flowing fast. It's important to get as many of them on paper as possible to see what gels. It's also important to keep things loose at this point and not spend too much time on any one idea.

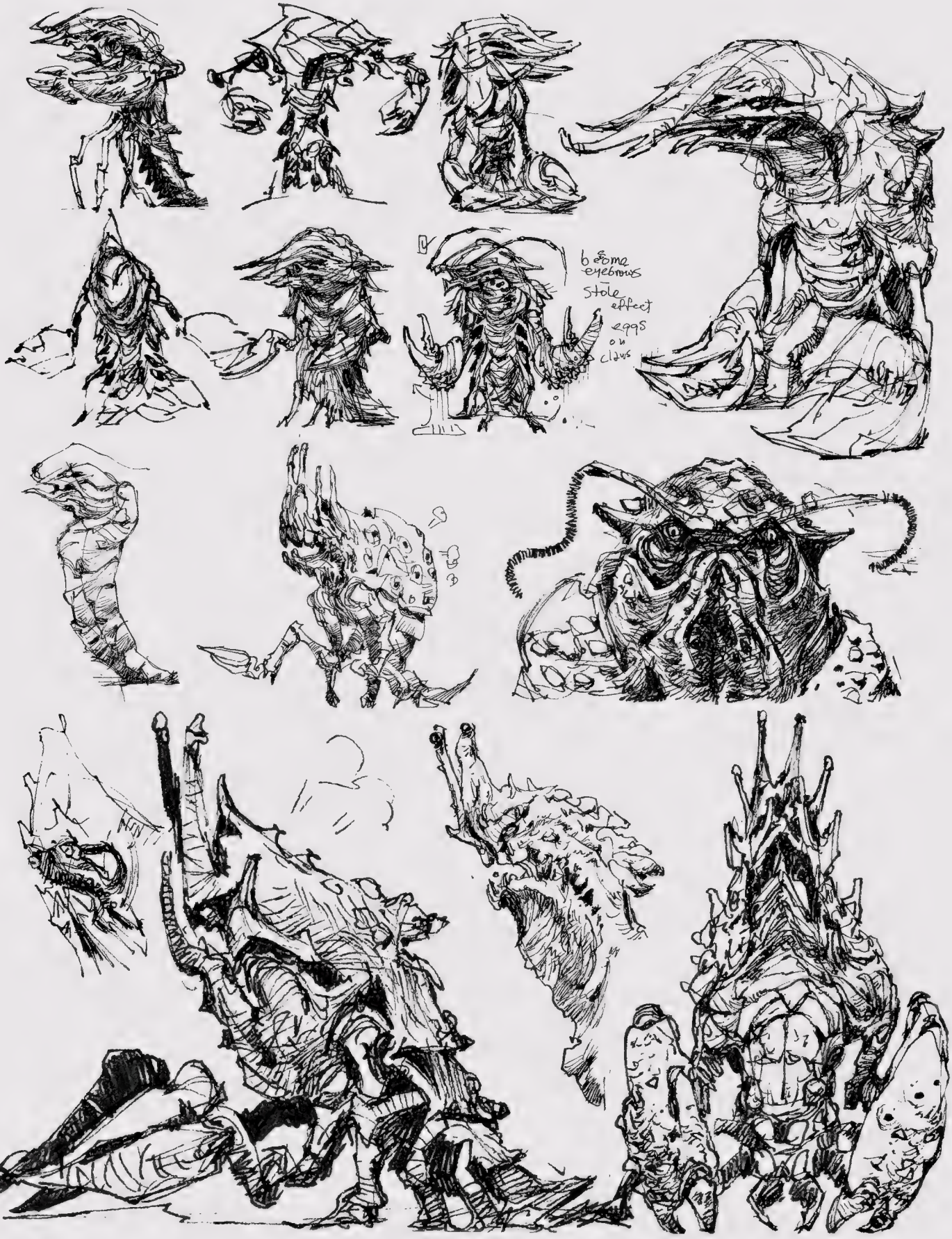


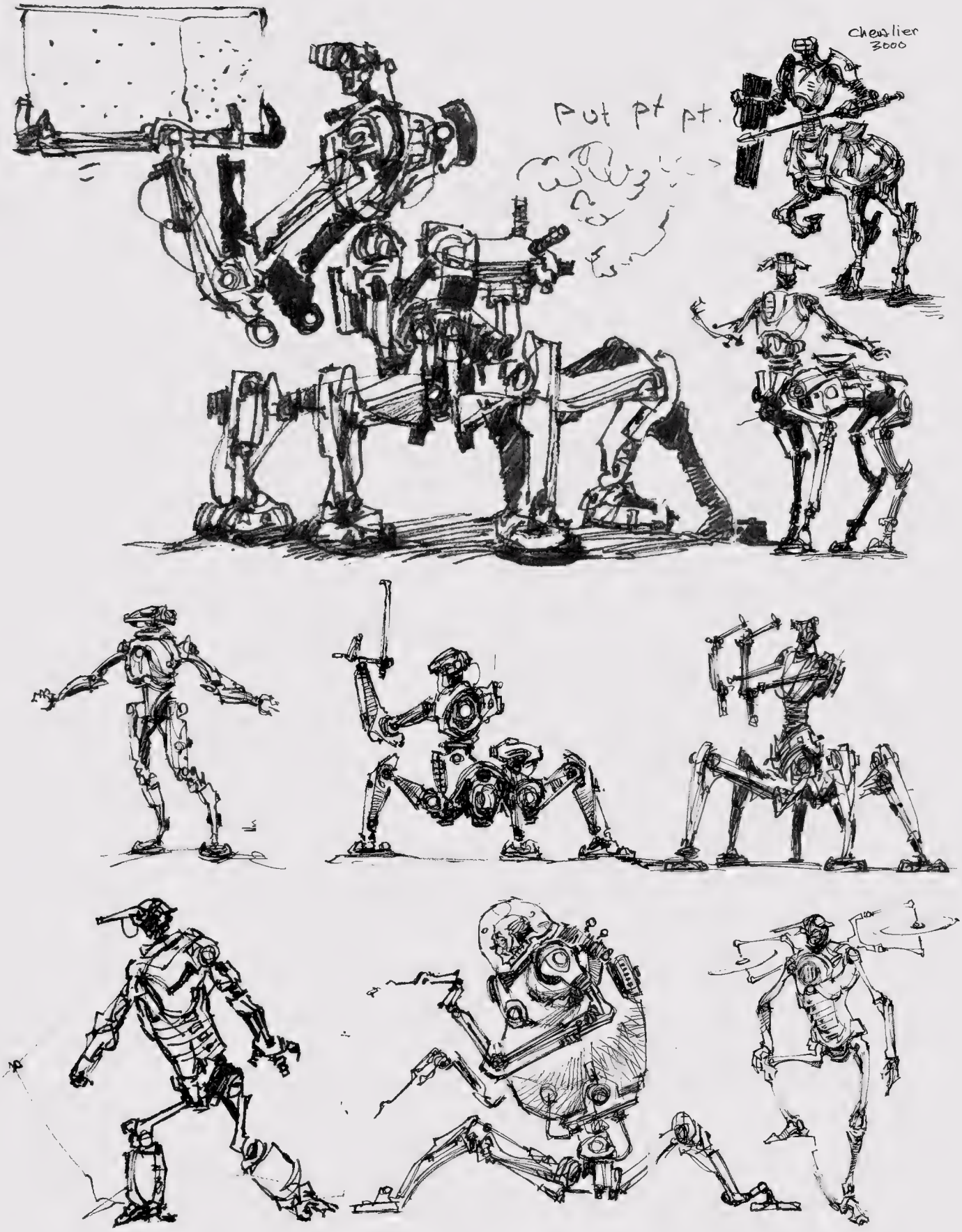

Rain barrels
Robots in the WATER
WASP NEST ALLEY

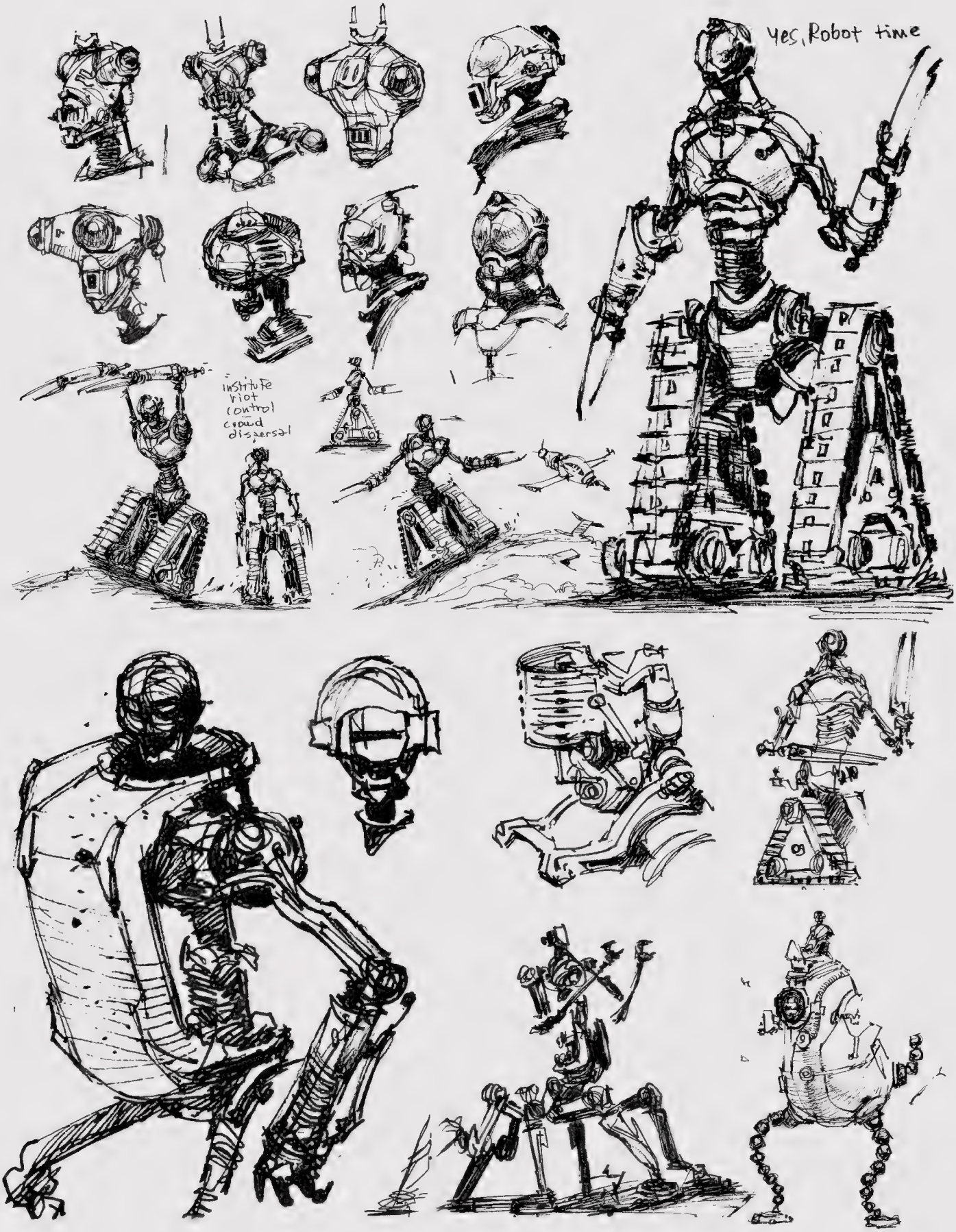

Storm resistant even high up...
mountain men. Buckskin w/ muskets ->
- bumberbot helps build Fort
- Institut siege w onion slinkies bot
- set on fire tree house
Cylinder City
Techno-Yurts
Scraped up metallic
Ken doll detective
(John patrick: x files agate
blue eye set in Pink
plastic


WATER pulleyed up elevator shaft
SEWERVILLE = Oh, we give a shet alright.
Pumphouse - Tip of the Iceberg
PINKY'S
No Checks
Lives in Crashed V-B
BRIDGE STANCHION
GARDEN
FORTRESS
SPEEDWAY


Buh-
Gawk!
The Torso


b some eyebrows
stole effect
eggs on claws

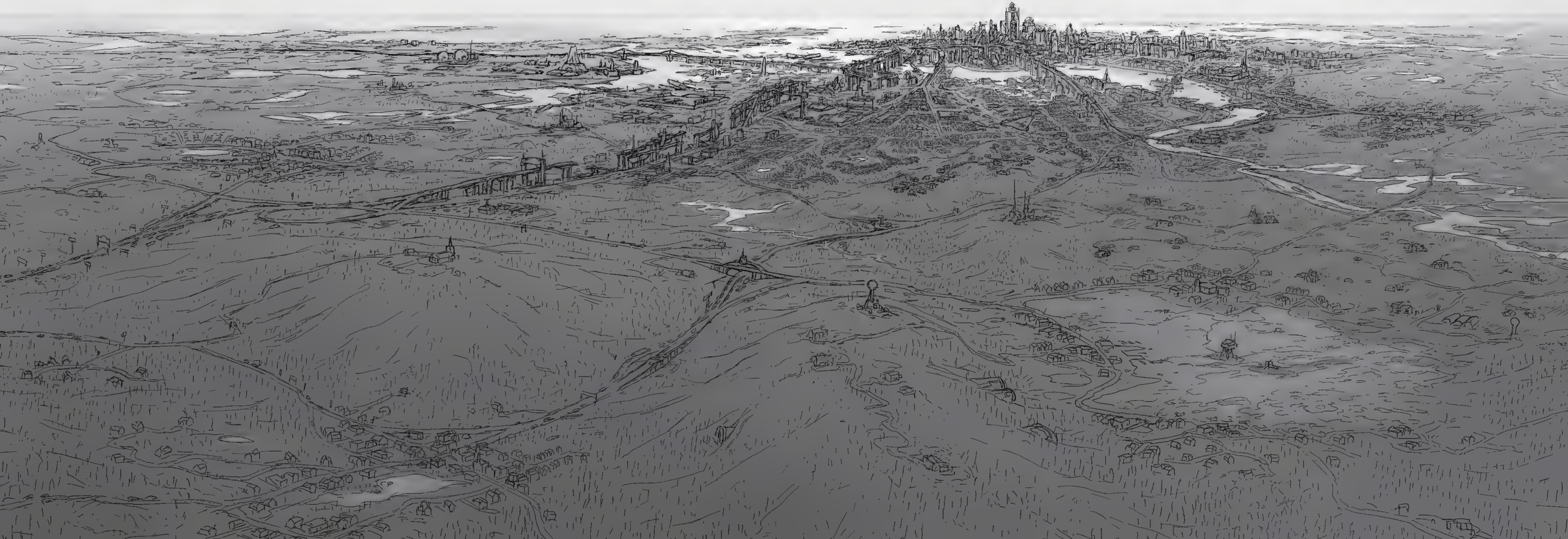

Chevalier
3000
Put pt pt.


Yes, Robot time
institute
riot
control
crowd
dispersal

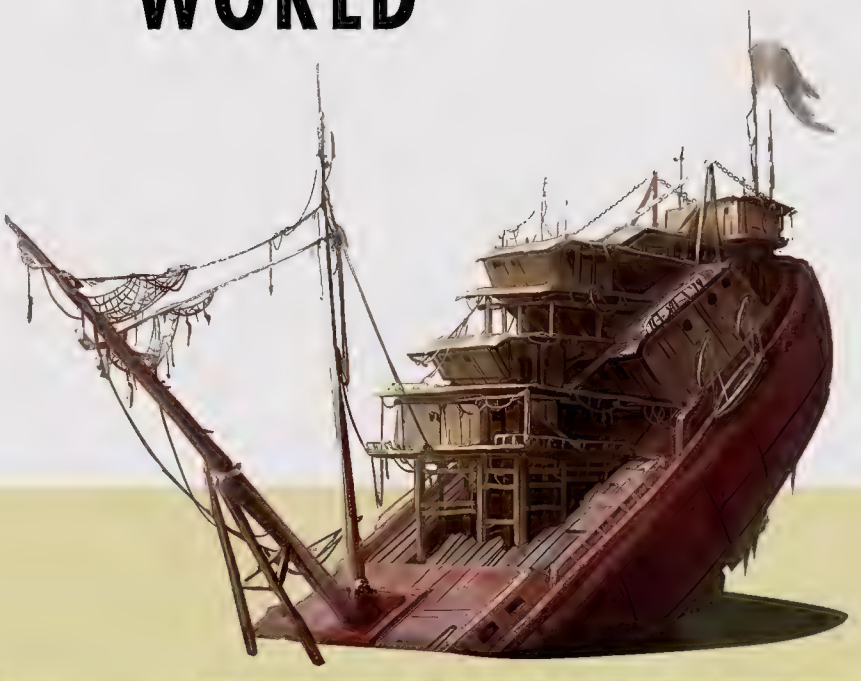
This series of boards depicted action scenes that explored the types of gameplay we wanted to try. These were the original inspiration for adding jet packs to the game.

CYCLOPEAN VERMICLAW WIPREY. (SKUNK - PORCUPINE)
PANIAGE - INTERIOR OF BUS - BUNKER
VIEW OF HUNTER - ~~WORK~~ FRONT and debris bike
~~VIEW A BOOTER FRONT - TAKING A DIE~~
BEAST meal interrupted big . . .
SCHOOL
School bus bunker - MASSIVE BOYS LIFE
camouflage - HUNTING
slime debris - FIELD DRESSING WARMINTS
~~VIEW A BOOTER FRONT - TAKING A DIE~~
BEAST meal interrupted big . . .
ARMOR (GLACIER)
VERTIBIED (INSTITUT) OVERHEAD
-VULTIVEE WASP
PARA-HUNTERS LANDING - HUNTER
VERTIBIED (INSTITUT) OVERHEAD
-VULTIVEE WASP
~~SNEAKING UP ON HUNTER~~ FIRE the
BOLO NETS
~~BRAVE (BRAVEST CHAMP)~~ INTERIOR BUS
-SPYGLASS - Ultrafilmed BUNKER
supplies - MAPS on WALL
-Roof efx - Arcosanti v.s. Brazilia
Log book
Budget items, water
BASIC CHARACTER SHAPES
SHOOTS OUT ROCKET (WRAPPED IN NET)
SPYGLASS glint attracts attention -
(Gameplay element) - Bunker reveal
GETS GASSED!
STUMBLES OUT... NETTED.. Shoots
Tied down w/ nets - pinned to bus bunker
Debris in Bunker - evidence of long stakeout
- Have grenade
VIVAGEY Bus → Holder Sticky Web?
Emphasize Foot - Rear propulsion

Chapter 2
WORLD



Chapter 2
WORLD



FOR *FALLOUT 4* WE SET out to create the richest, densest, and most varied and detailed world we'd ever attempted. We set an early goal to have the overland experience be seamless, making our major metropolitan zone, Boston, contiguous with the Wasteland rather than separate from it, as DC was in *Fallout 3*. This turned out to require significant technical upgrades. The Creation Engine had to be modified in order to handle so many objects and actors compressed into a smaller area. The streets of our Boston are narrow, with many buildings packed together; add in the level of clutter and set dressing we require, and we far surpass the object density we've supported in past games.

In order to make the world feel real, we attempted to avoid cookie-cutter repetition of the environments. Architectural variety is important to depict a world with layers of history and culture that span the generations both before and after the Great War. We created a series of modular building subkits in a variety of different architectural styles that could be mixed and matched to create endless structures, each with a unique style and character. These included a colonial brick set, for the base layer of Boston that defines the city's unique vibe; a deco-style set that captured the 1920s-to-1940s flavor that has always been a visual undercurrent of the *Fallout* series; and a high-tech futurism set that covered the city's large, modern structures and skyscrapers.

These futuristic tall buildings and skyscrapers were an opportunity to give our version of Boston a unique look that broke away from the mold of the gray concrete, steel, and glass architecture that is a common visual trope. These monolithic, rusty steel-tiled structures painted in bold colors drawn from a 1950s palette contrast sharply with the more grounded historic brownstone architecture of one of the United States' oldest cities. This mash-up of old and new results in a rich and eclectic urban jungle for the player to explore.

Exploration outside of the city is enriched with an evolved visual take on the Wasteland. One of our primary rules for the *Fallout* universe is that there is no living green plant life that isn't a post nuclear mutation. But unlike the rocky and barren Capital Wasteland, the Commonwealth has a forested, dead but lush wilderness to get lost in. We strove for a late-fall melancholic beauty with an authentic northeastern feeling.

1. Gate 1. Made of ship masts tied together.
2. Small barge with guard hut.
3. Boss boat.
4. Henchmen boats.
5. Right hand man boat with tower and rope bridge.
6. Gate 2, through washed up ship wreak.
7. Gate 3, between two boats under fishing nets.
8. Barge 2 with huts.
9. Boat with crates used for fishing.
10. Rope bridge held up by a half-sunken ship.
11. Barge 3 - the arena.
12. All towboat used as a lookout tower.

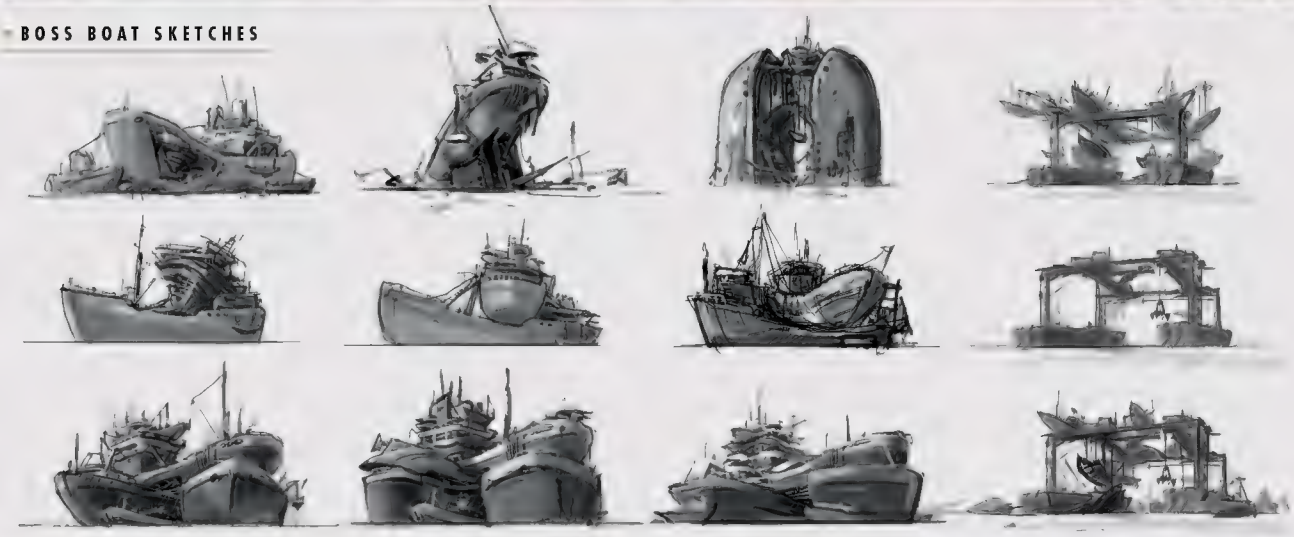
LIBERTALIA

A floating settlement made of barges and boats—just the idea is fun.

LIBERTALIA SHACKS

LIBERTALIA VISTA

BOSS BOAT SKETCHES



BOSS BOAT

LIBERTALIA GATE

CLIFFS

BEACH

DUNES

COASTAL EXPLORATIONS

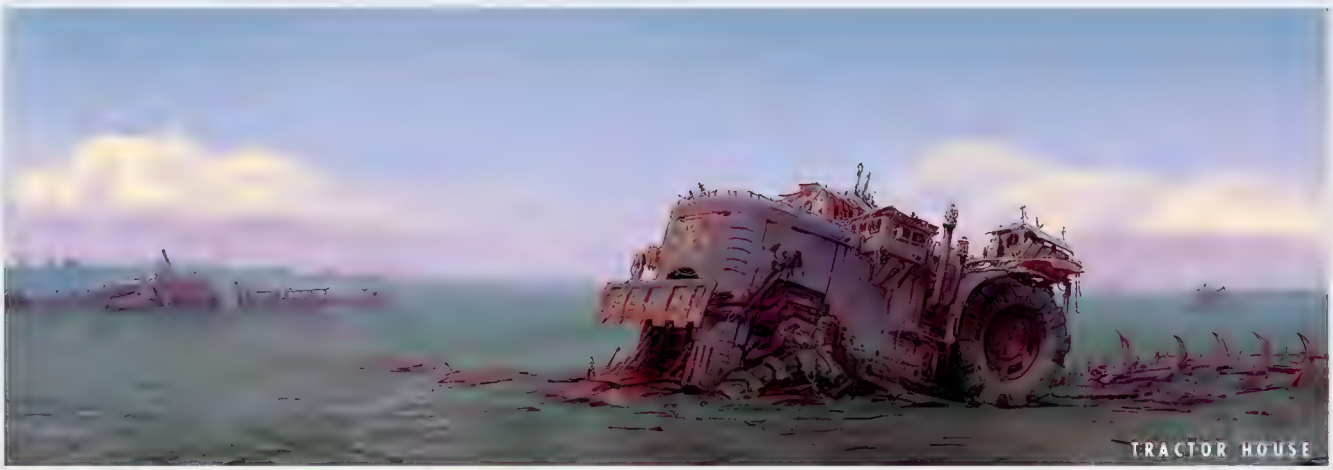
SEA CAVE

MARSH

4.5
6
7.5
13
clear
clear, fewer clouds
foggy
misty/light overcast
light rain
sunny overcast
stormy overcast
stormy, heavy rain
radstorm

18.5
20
21.5
1

MIRELURK SHIP



TRACTOR HOUSE

JUNKYARD

QUARRY

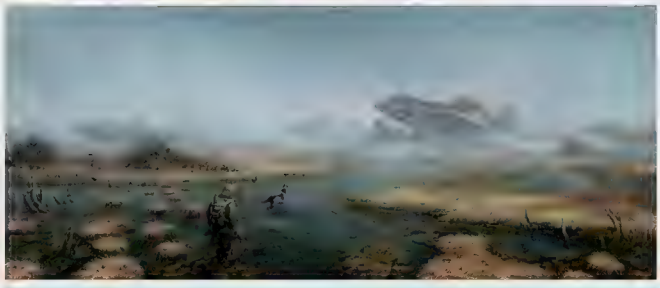
ROAD

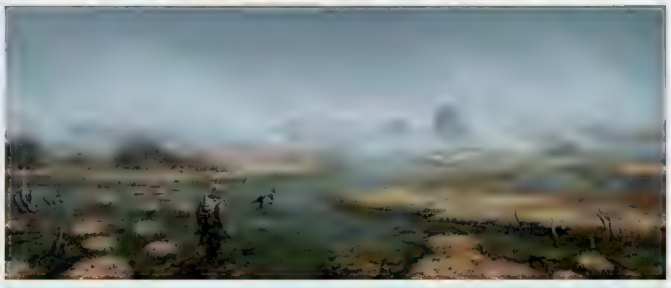
POLLUTED RIVER

ROAD NEAR RED ROCKET

VAULT 111 ENTRANCE

MARSH

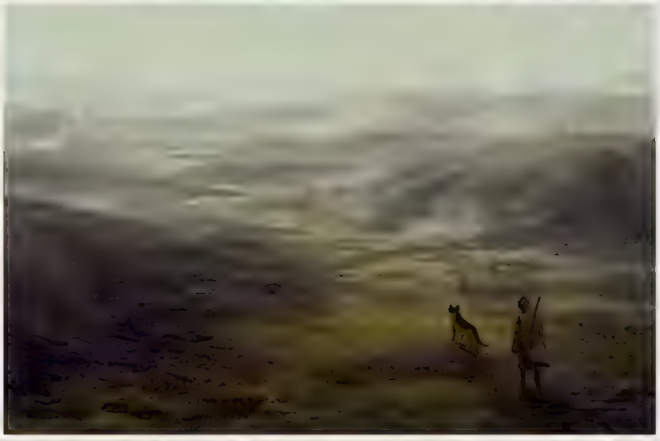




MISTY LAKE NEAR SANCTUARY

FOREST MARSH

GLOWING SEA BORDER



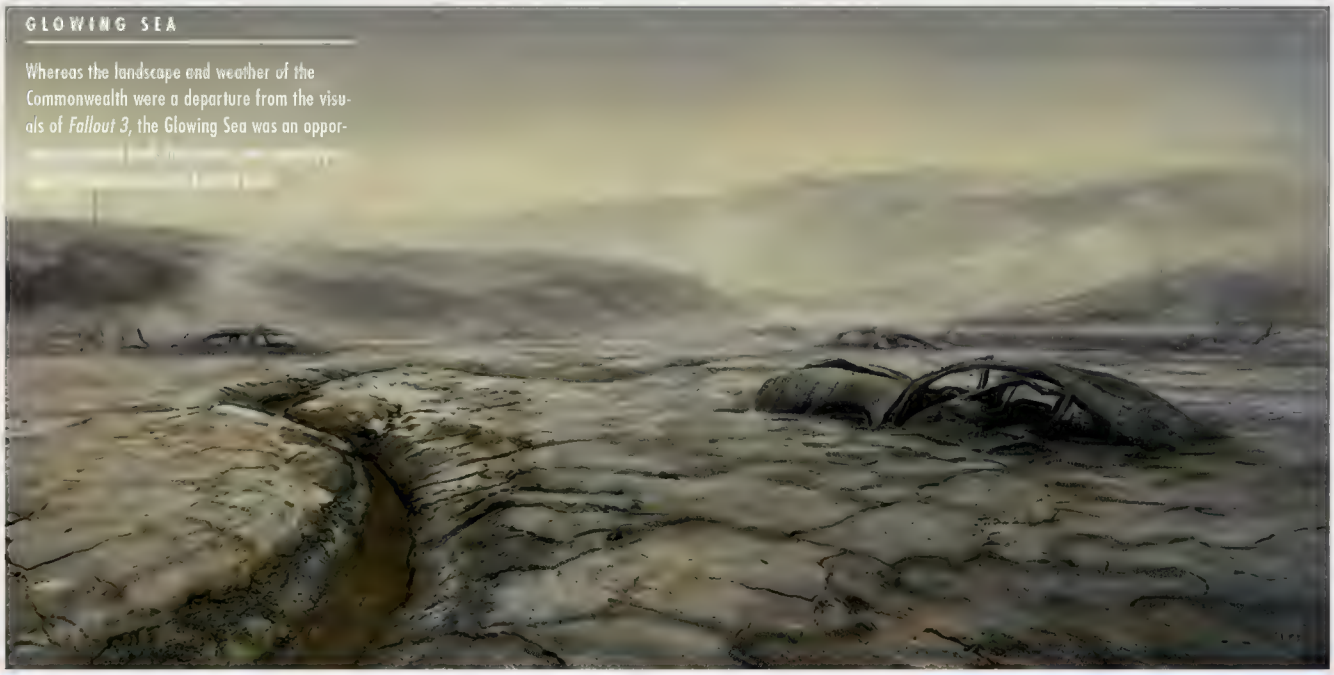
BLASTED FOREST

FOREST CLEARING

MURKY STREAM

GLOWING SEA

Whereas the landscape and weather of the Commonwealth were a departure from the visuals of *Fallout 3*, the Glowing Sea was an oppor-



FOOTHILLS

SANCTUARY HILLS VISTA

SANCTUARY HILLS

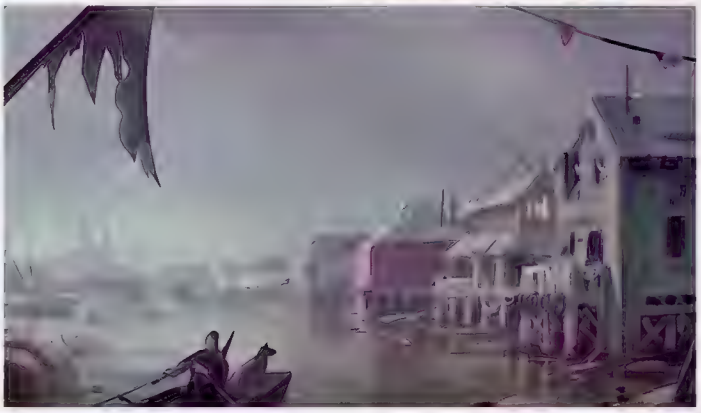
POSTWAR SANCTUARY HILLS

POSTWAR SANCTUARY HILLS

CONCORD BUILDINGS

COASTAL ARCHITECTURE

COASTAL ARCHITECTURE



BEACHSIDE HOUSES

FISHING VILLAGE

LEXINGTON

TRINITY TOWER LOBBY

TRINITY TOWER

DREAM DESTRUCTION

DOWNTOWN STREETS

DOWNTOWN BOSTON

We tried to maintain the individual identities of the different districts throughout downtown Boston. We wanted the player to know just by looking around if they were in, say, the Financial District, or Beacon Hill.

MEMORY DEN

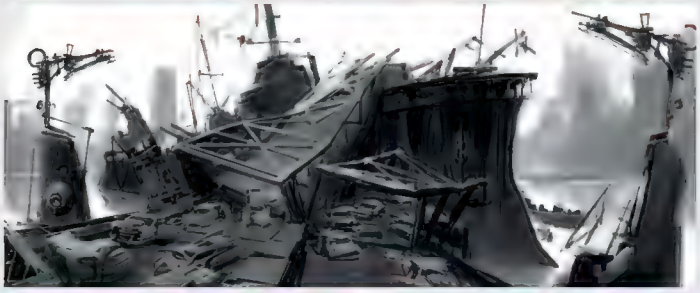
CRASHED PLANE

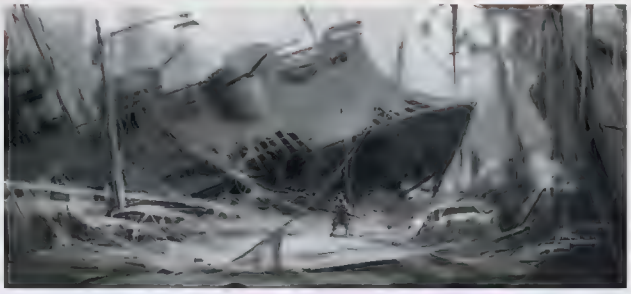
MEMORY
DEN
LADIES
INVITED
GOODNEIGHBOR

MEMORY DEN

EXPLORING URBAN RUINS

RAIL YARD





BRIDGE OVER CHARLES RIVER

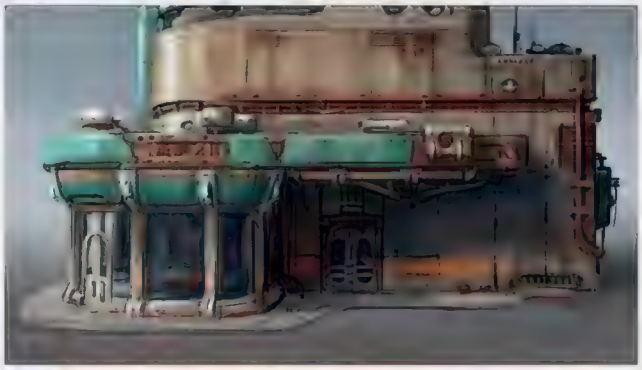
BEACON HILL

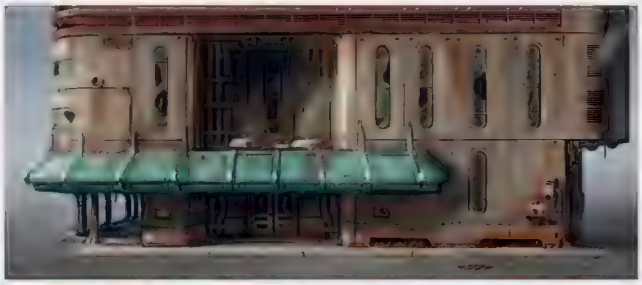
CIT CAMPUS

DECO BUILDING

DECO FACADE

HIGH-TECH OFFICE BUILDING





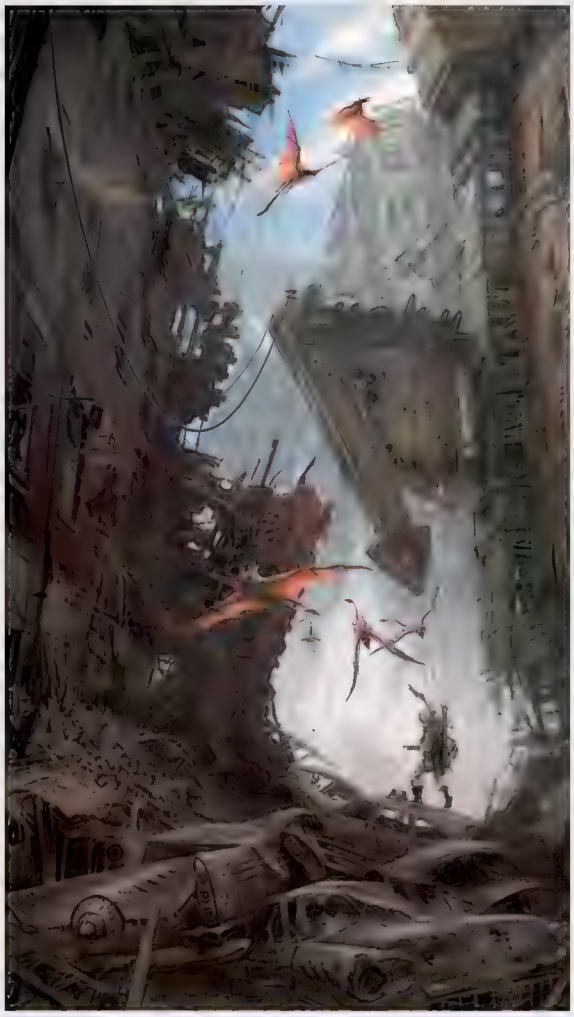
EXPLORING RUINS

BOSTON HARBOR SHIPYARD

BOSTON OF THE FUTURE

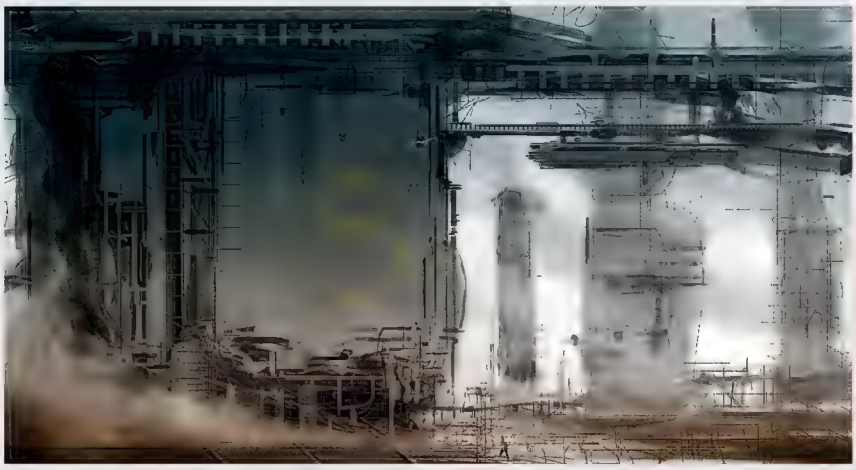
SKYLINE COLOR STUDY

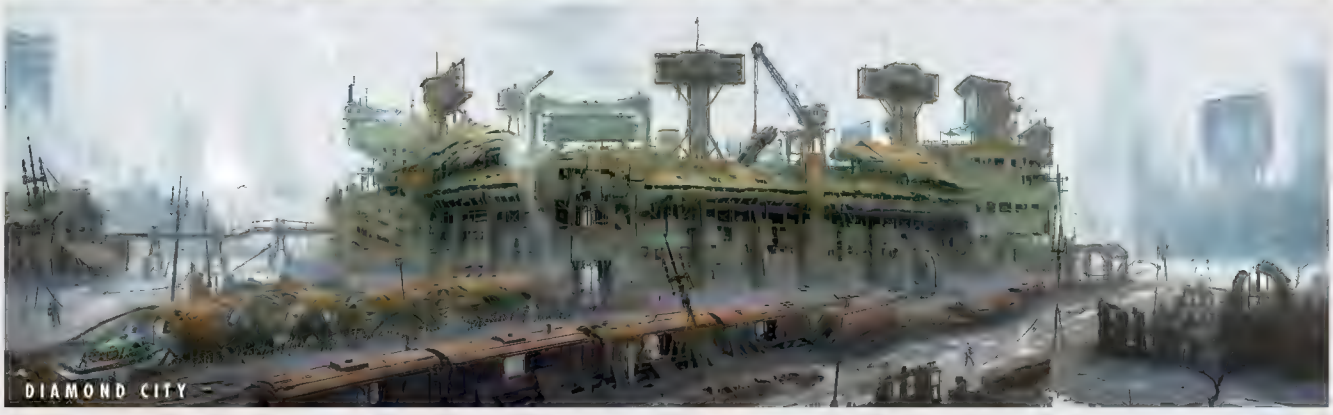
BOSTON SKYLINE



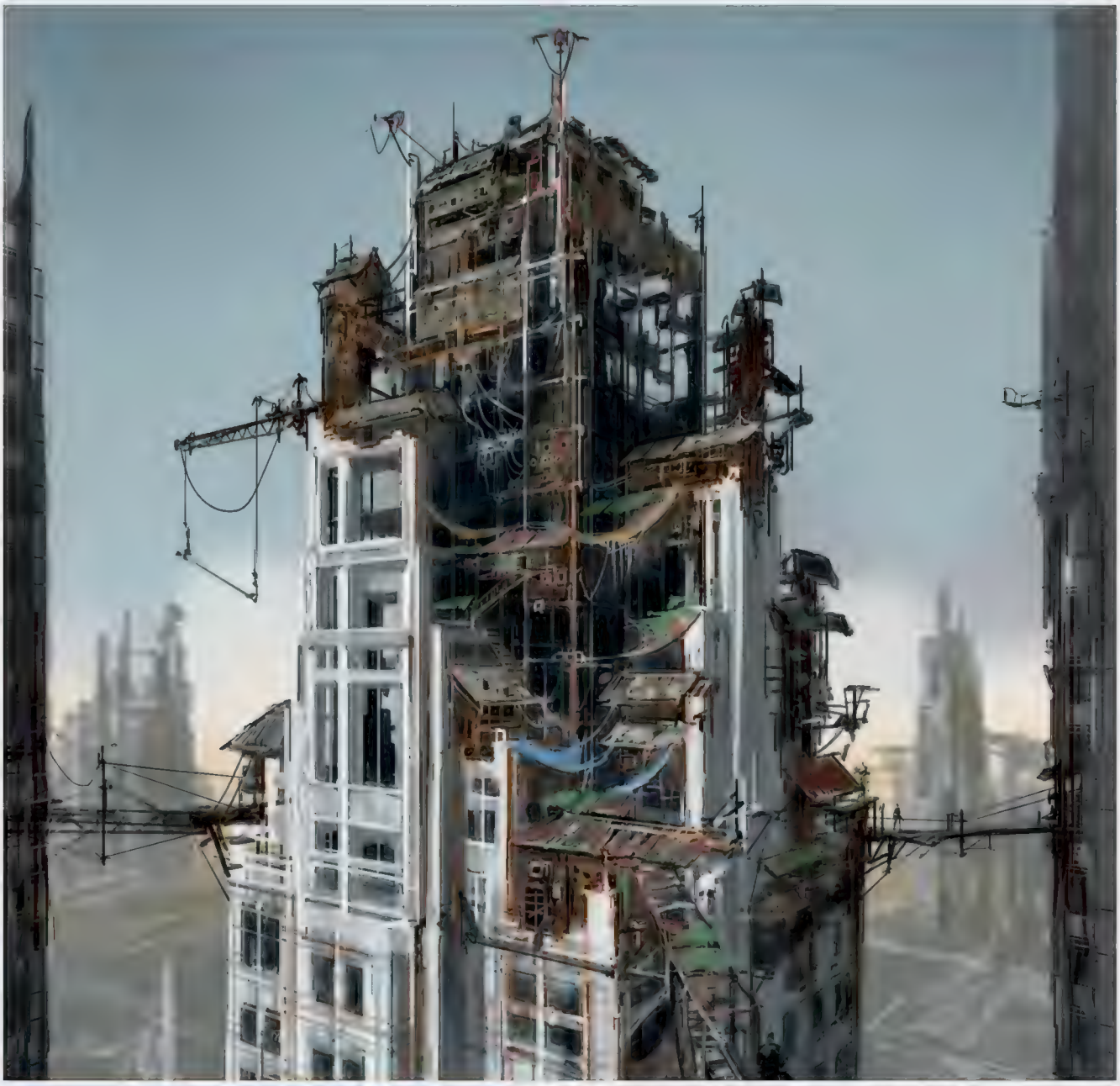
CIT CAMPUS

SHACK SETTLEMENT





DIAMOND CITY



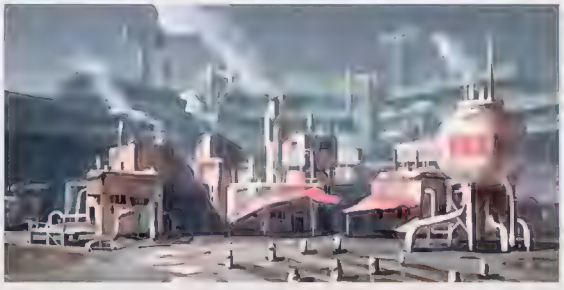
DIAMOND CITY

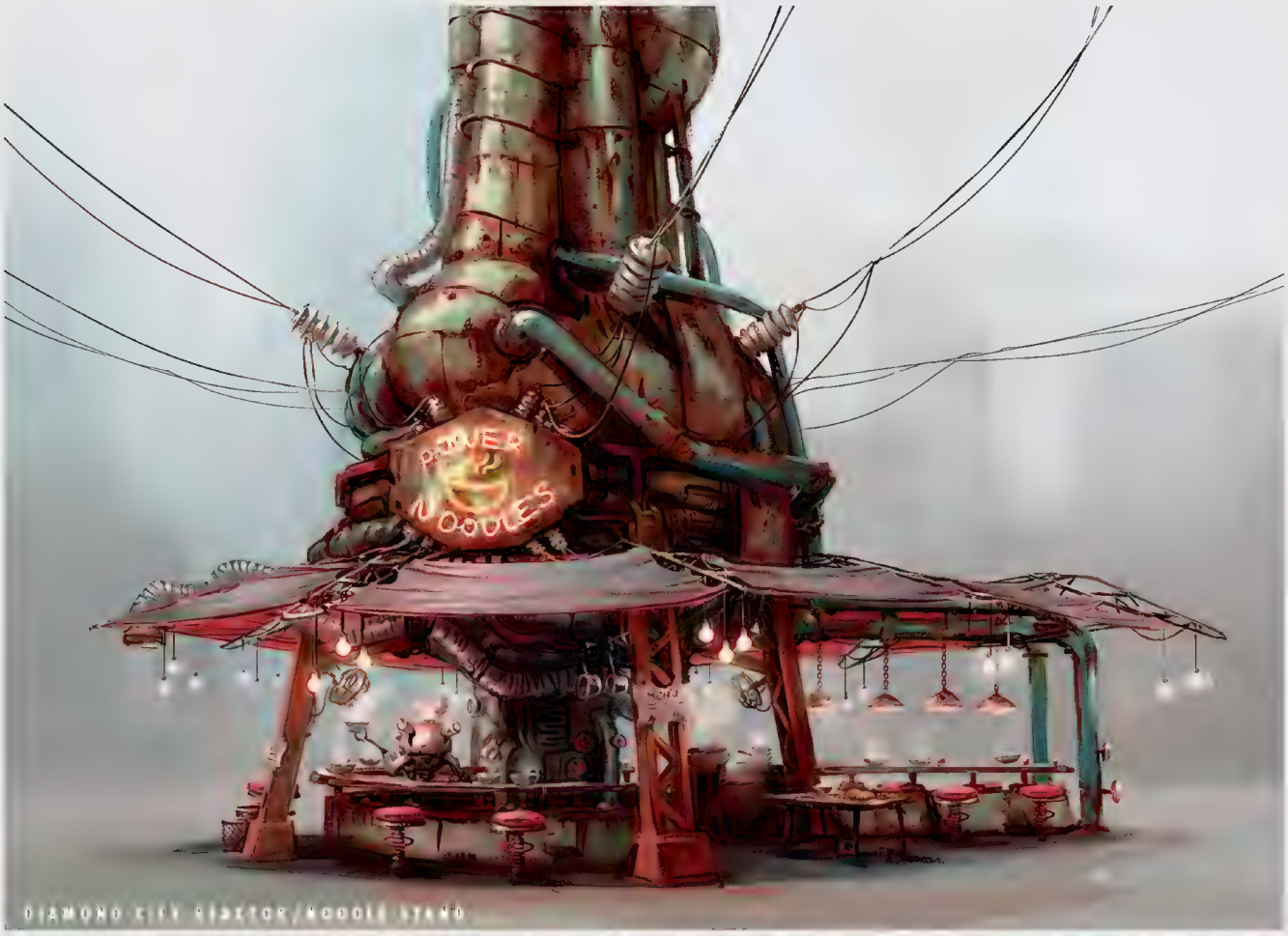
The first settlement built for the game, Diamond City was used as a test bed for our character and quest gameplay systems. It evolved over time as we honed in on the color palette and vibe we wanted.

DIAMOND CITY CENTER

DIAMOND CITY FARM

CATHY & JOHN'S
Super Salon





DIAMOND CITY DISTRICT/NOODLE STAND

ANTENNA

DIAMOND CITY ALLEY

FACTORY

RADIO BUNKER

RED ROCKET FUEL STATION

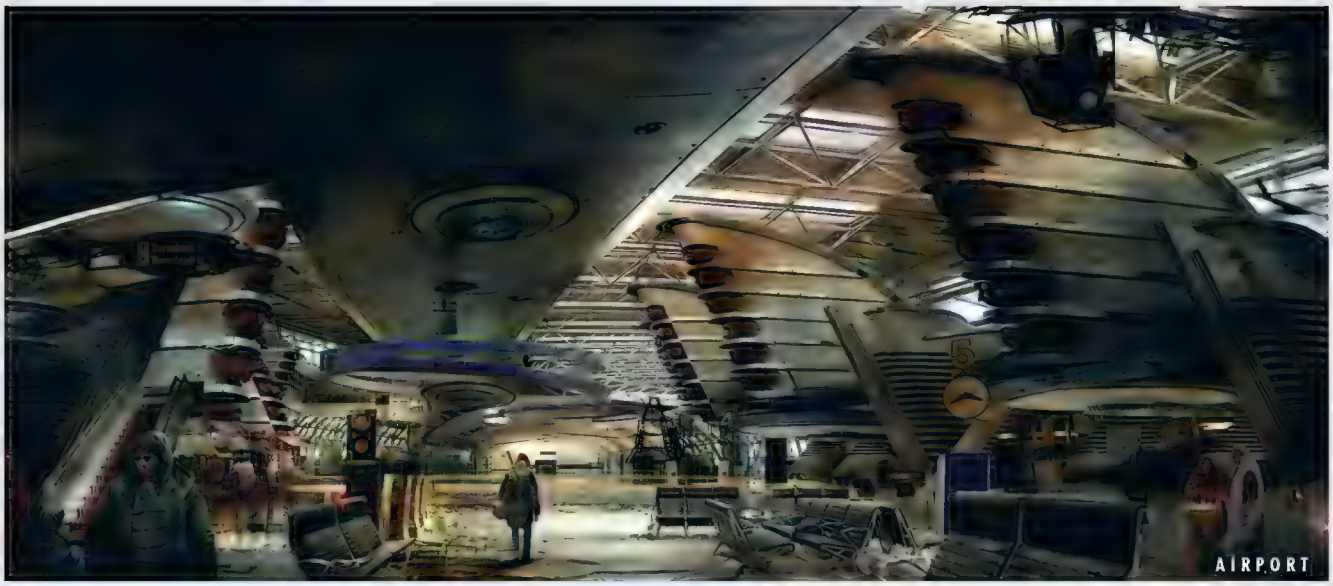
RED POCKET STUDIES

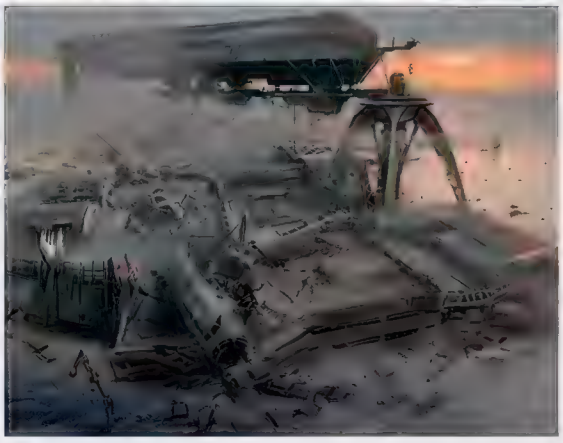
IDEA 4

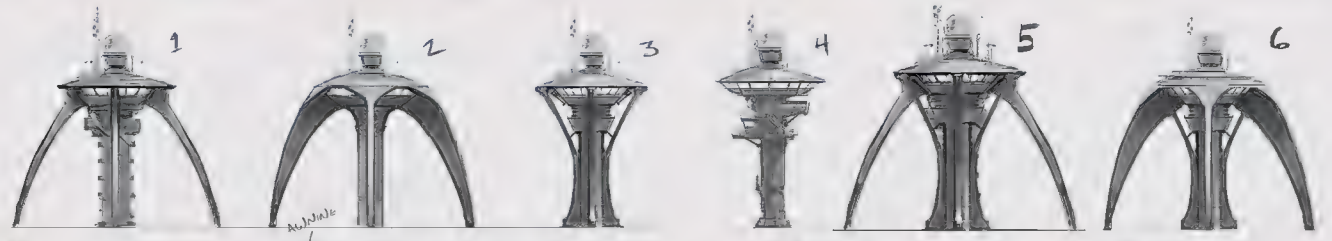
IDEA 7

IDEA 5

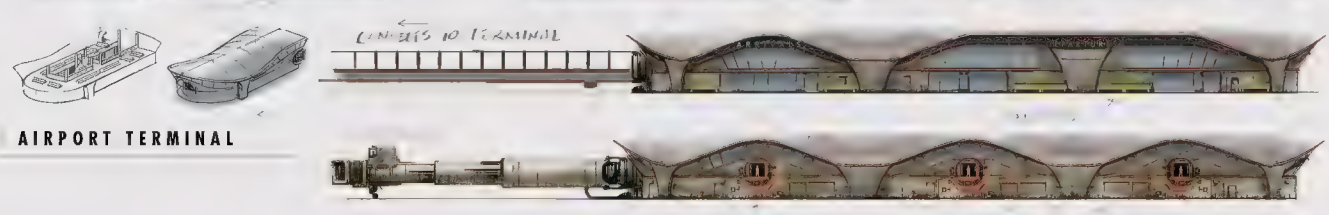
INDUSTRIAL RUIN EXPLORATION
IDEA 1
IDEA 2
IDEA 3



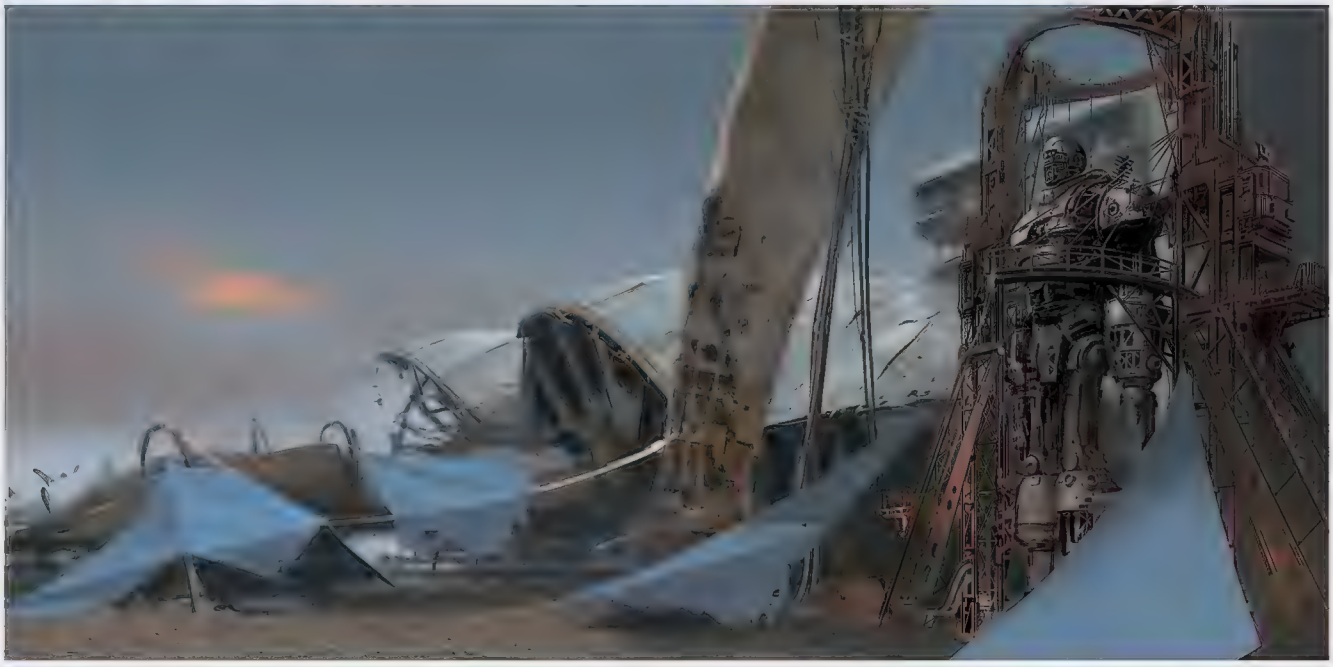


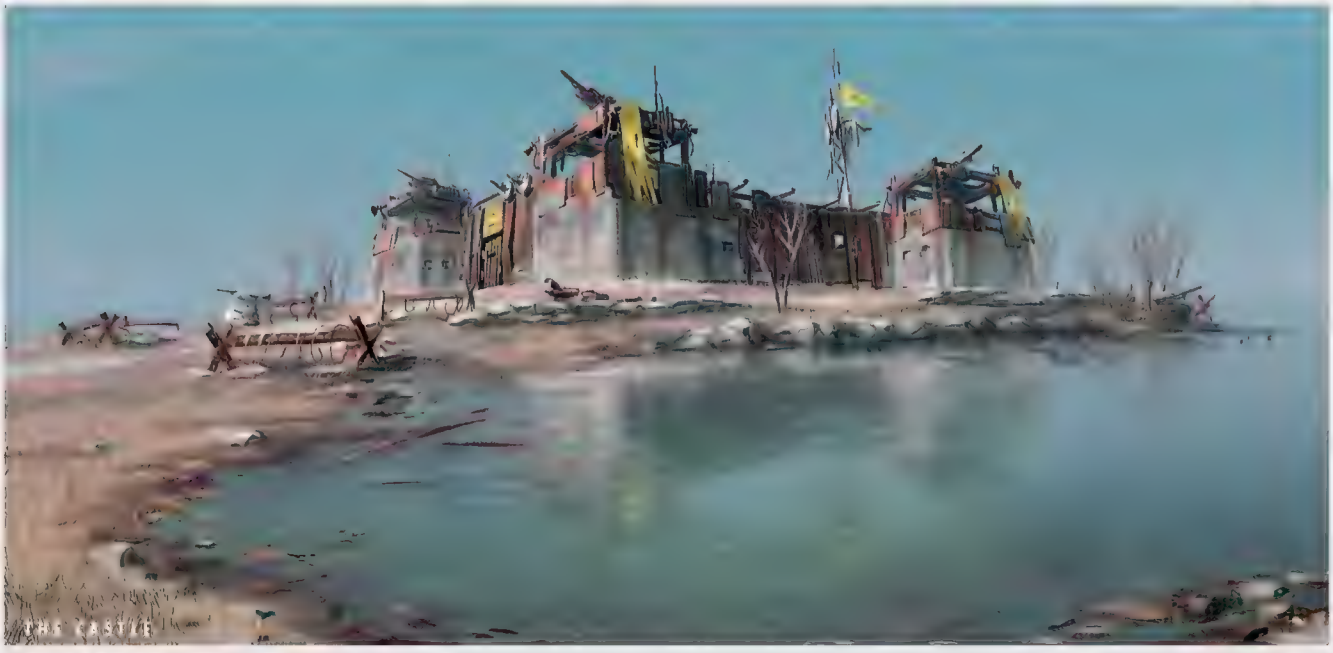


AIRPORT TOWER



AIRPORT TERMINAL





THE CASTLE

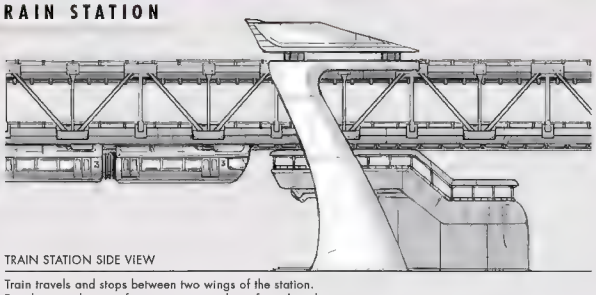
STARLIGHT THEATRE

TICKET BOOTH

SNACK BAR

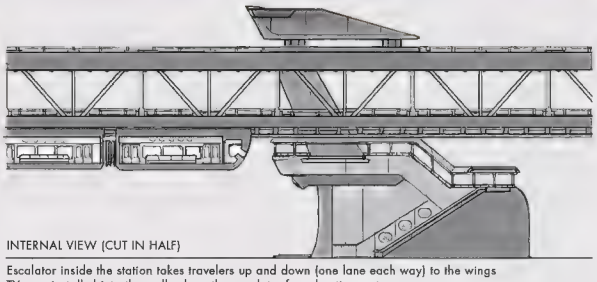
DINER

TRAIN STATION



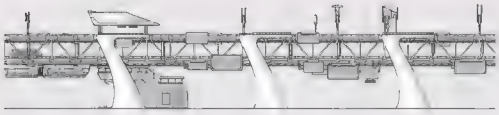
TRAIN STATION SIDE VIEW

Train travels and stops between two wings of the station.
People enter the train from one wing and exit from the other.

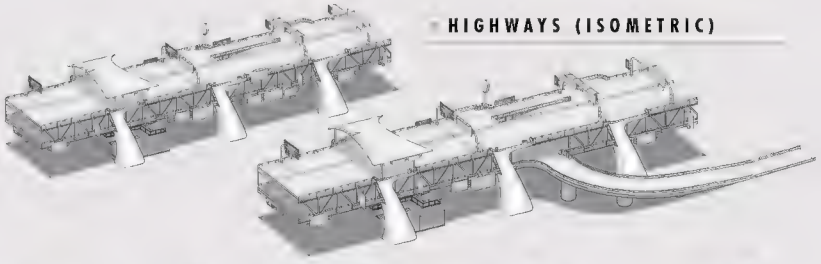


INTERNAL VIEW (CUT IN HALF)

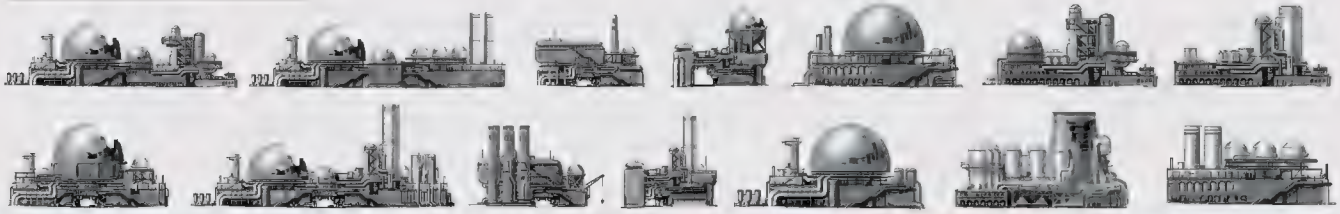
Escalator inside the station takes travelers up and down (one lane each way) to the wings
TVs are installed into the walls along the escalator for advertisements.



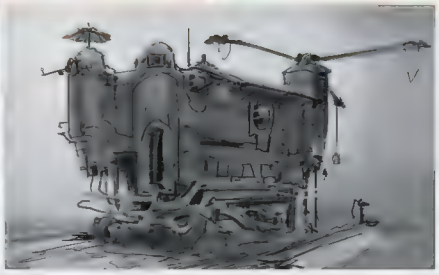
HIGHWAYS (ISOMETRIC)

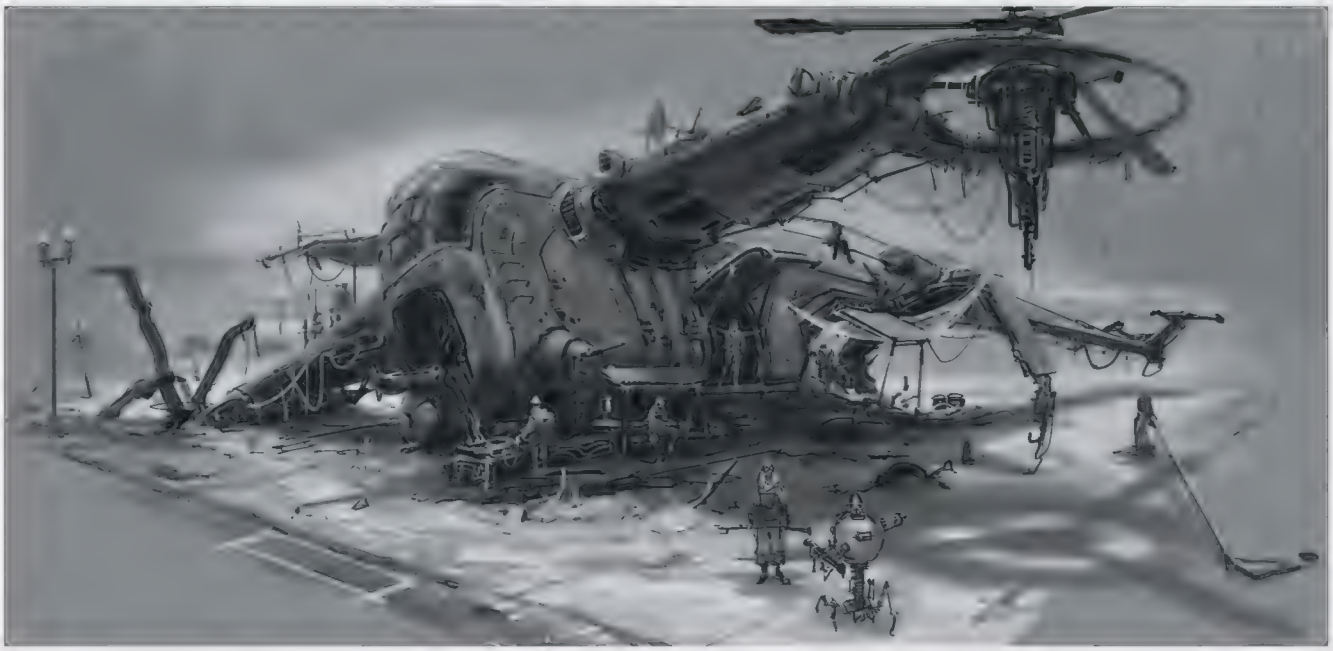


INDUSTRIAL SKETCHES

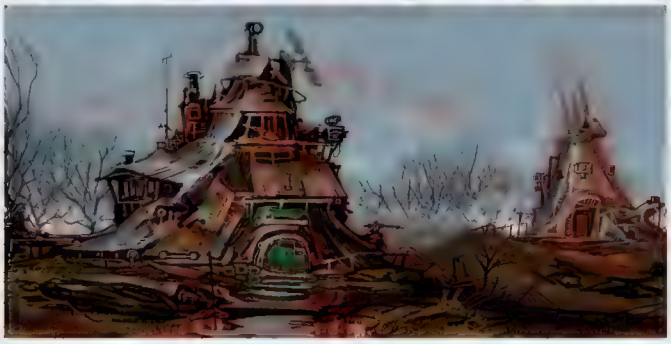


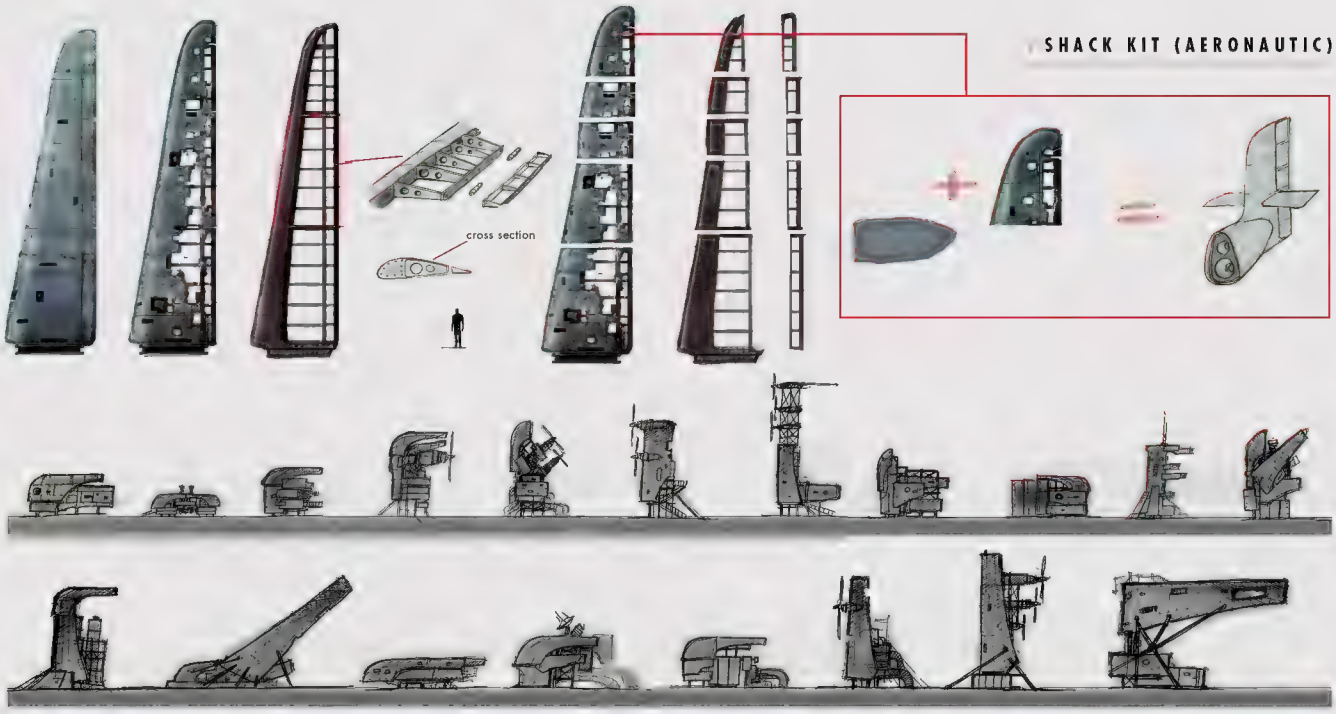
SHACKS

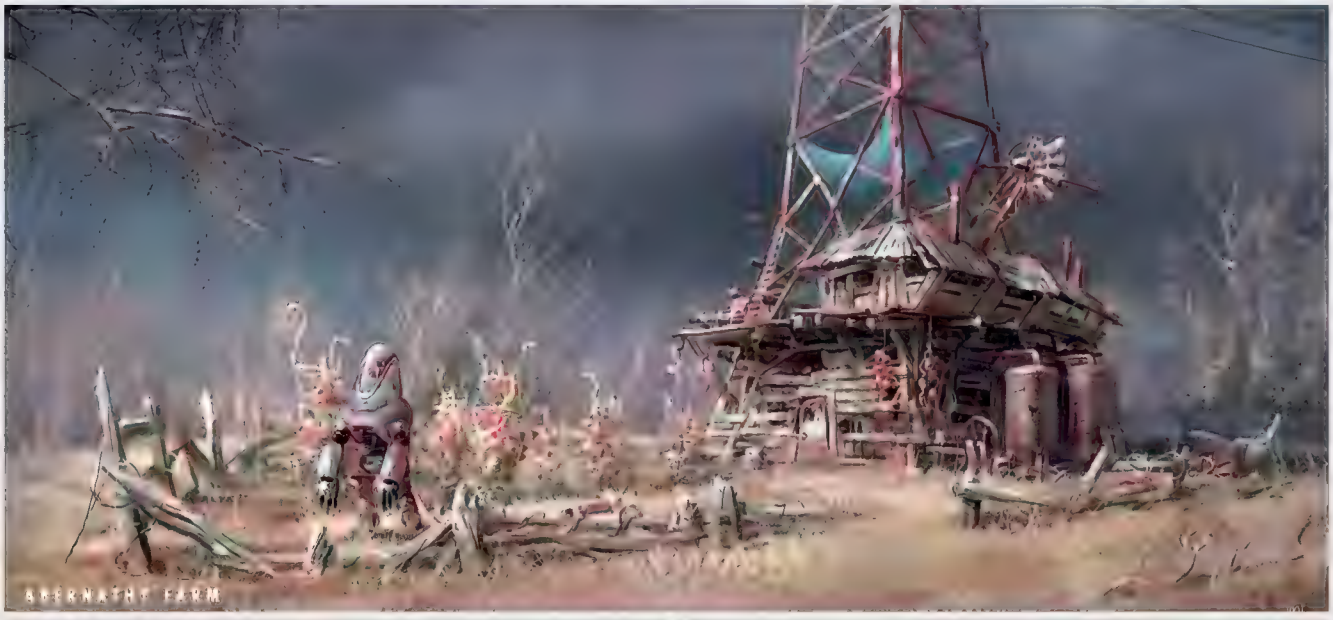




techno Yurt!




cross section


ABERNATHY FARM

LAKE CITY

RED ROCKET INTERIOR

This image was the inspiration for what later became the key piece of art for the game's marketing campaign, the garage with power armor.

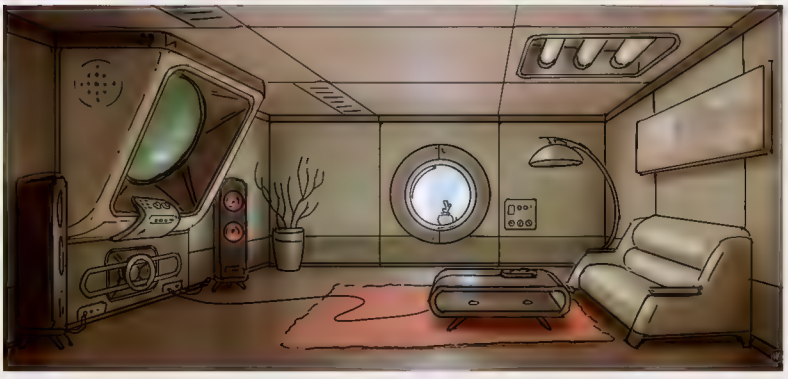
CONCORD MUSEUM

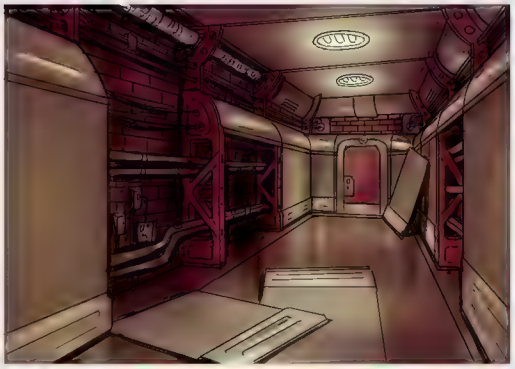
CONCORD MUSEUM OFFICE

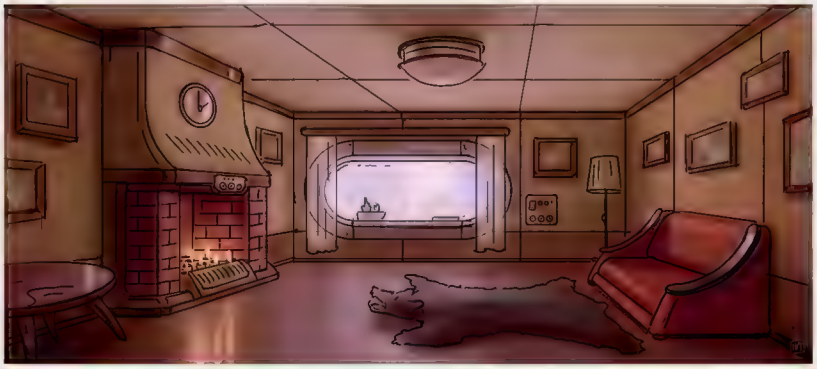
DECO BUILDING LOBBY

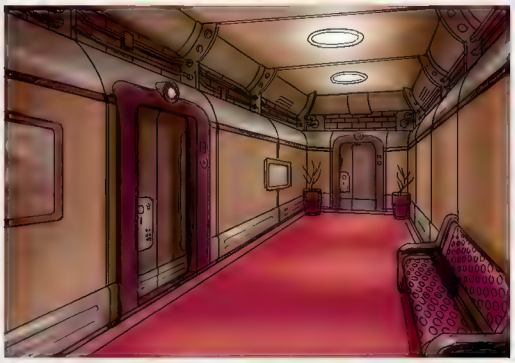
DINER INTERIOR

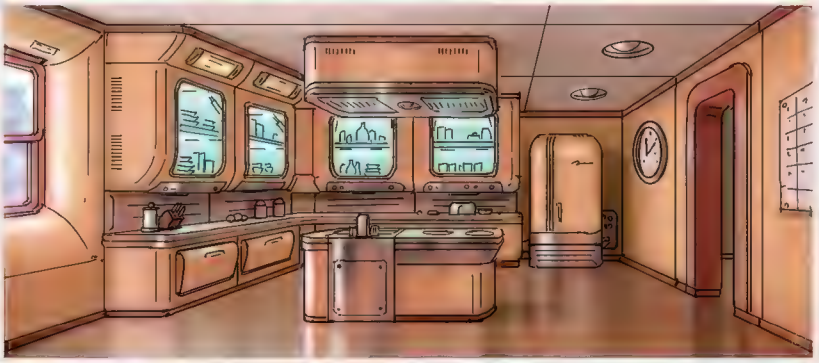
HIGH-TECH KIT OFFICE BUILDING

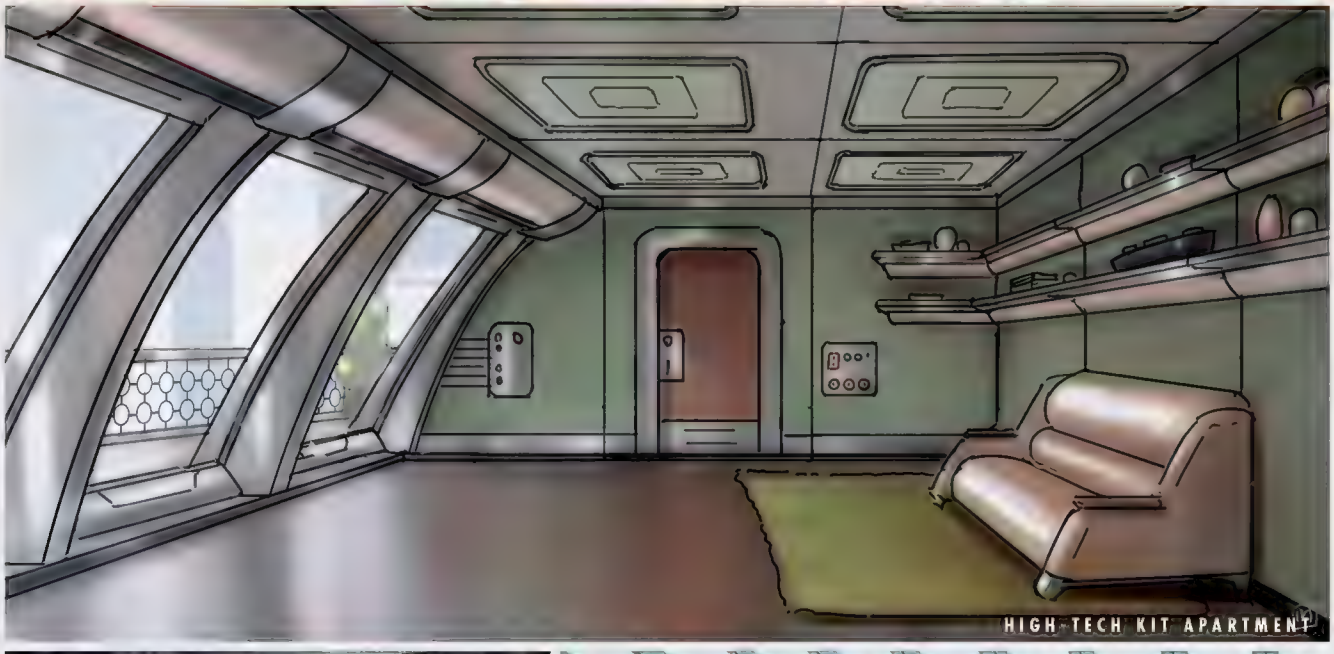




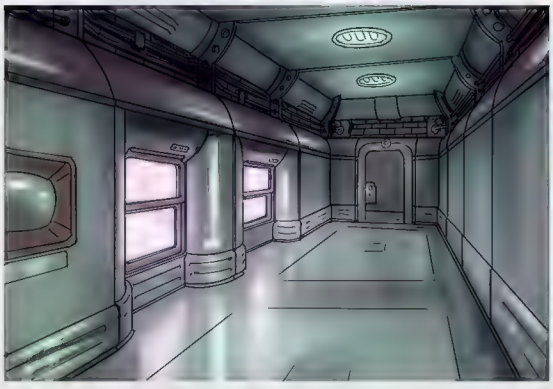


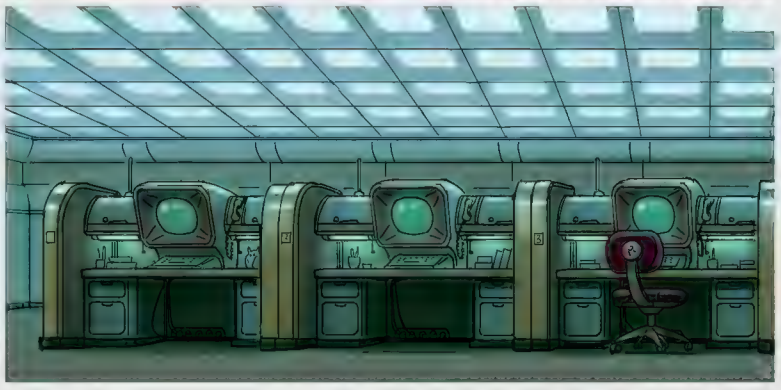






HIGH-TECH KIT APARTMENT





LOBBY

EXECUTIVE OFFICE

BALCONY

BIOLAB

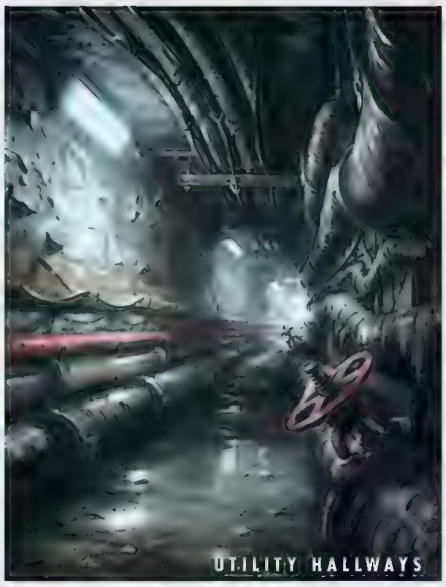
RAILROAD SPY BASE

RAILROAD CRYPT BASE

INSTITUE REACTOR

REACTOR CORE

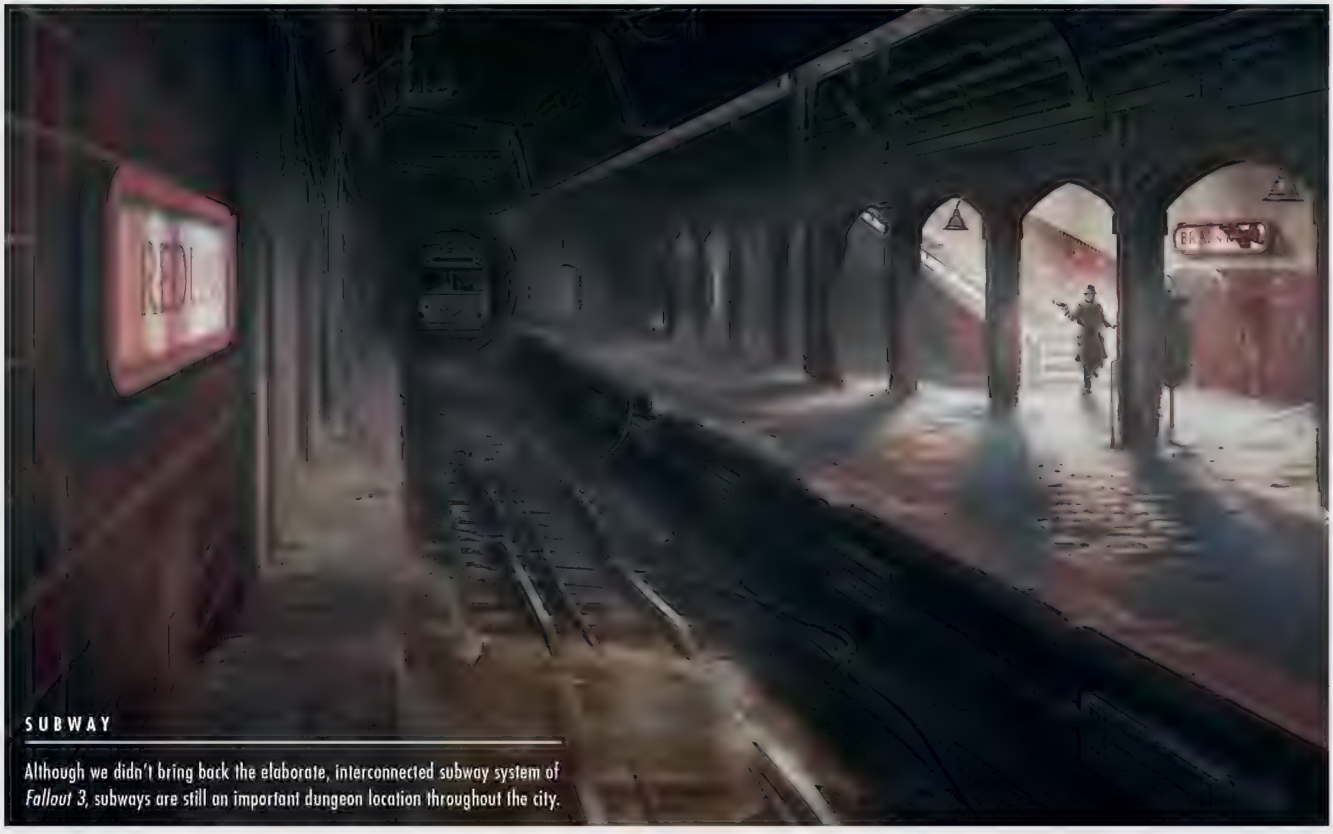
CRYPT BASE


UTILITY HALLWAYS

CRYPT BASE

SUBHALLWAY

WAR TABLE



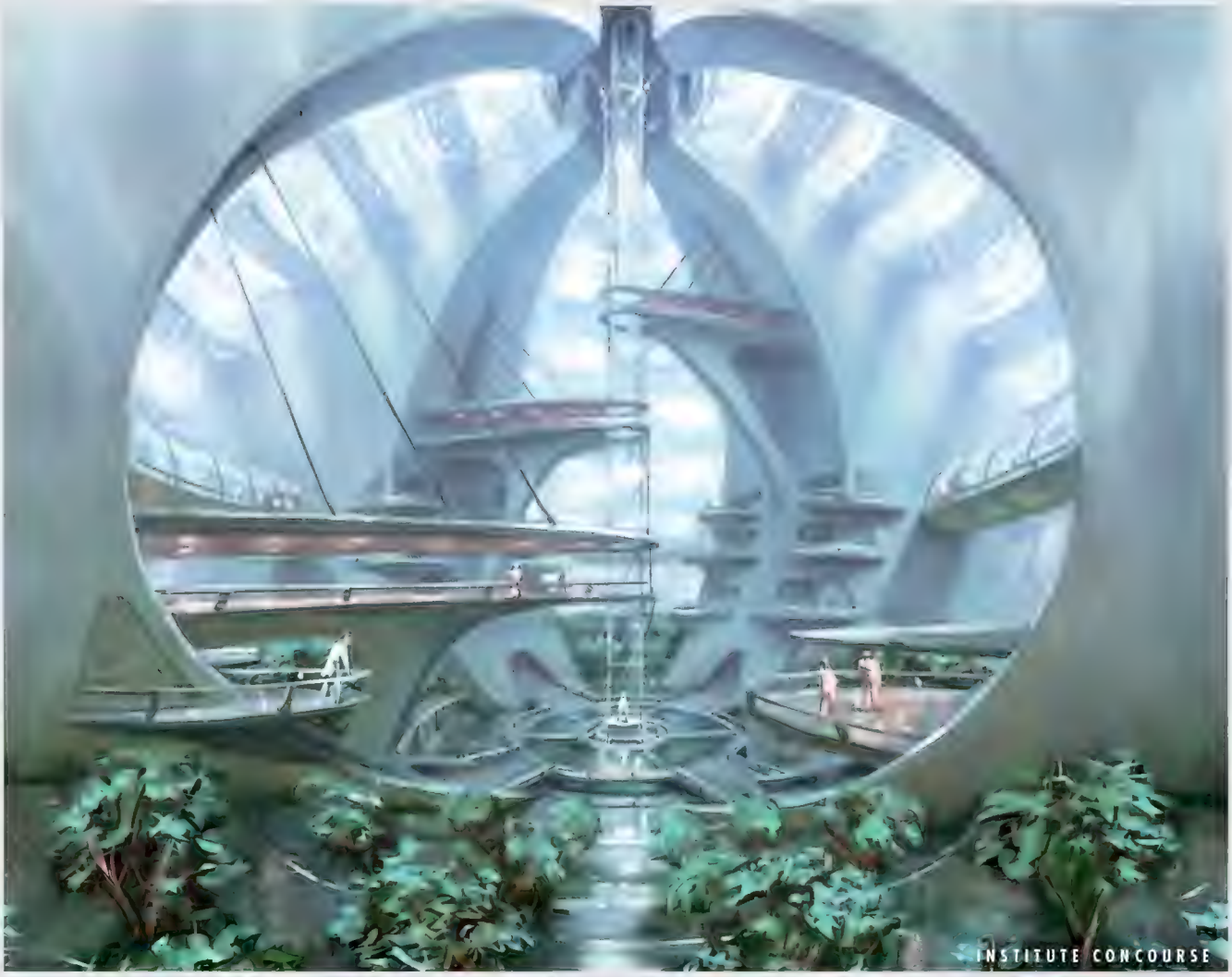
SUBWAY

Although we didn't bring back the elaborate, interconnected subway system of *Fallout 3*, subways are still an important dungeon location throughout the city.

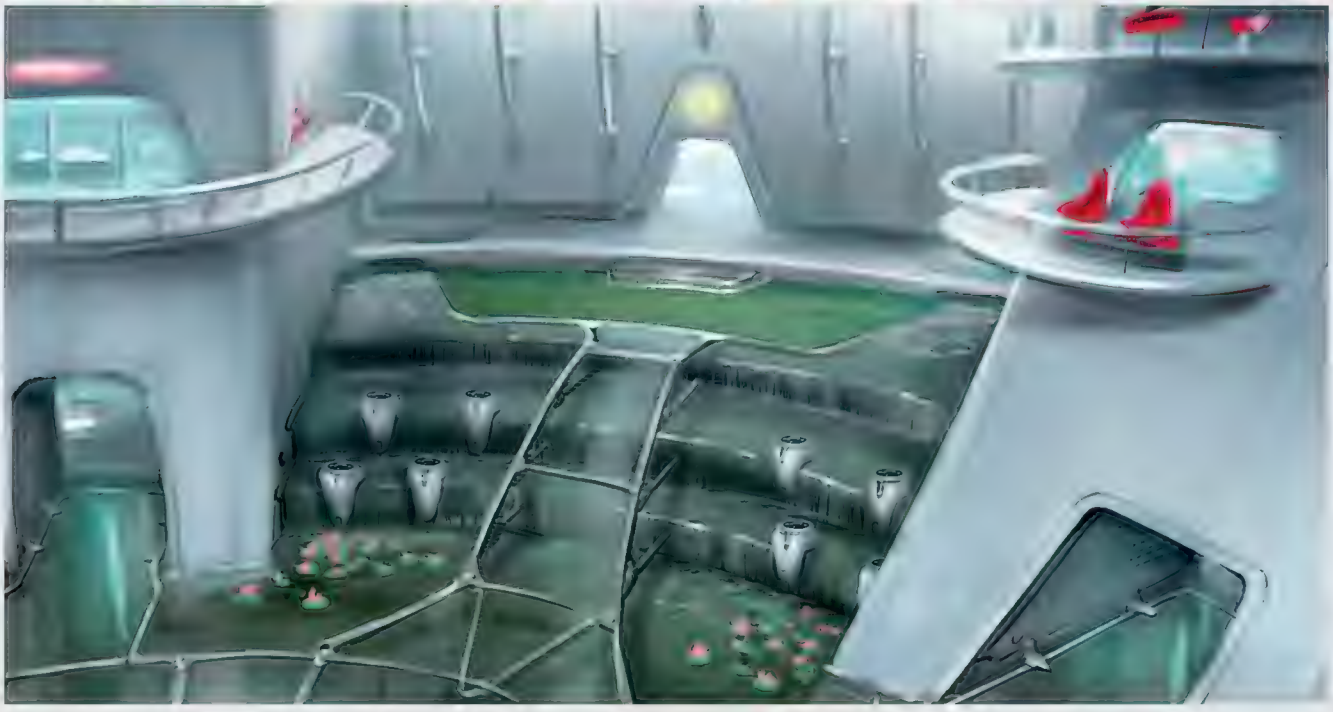
SUBWAY TICKET GATE

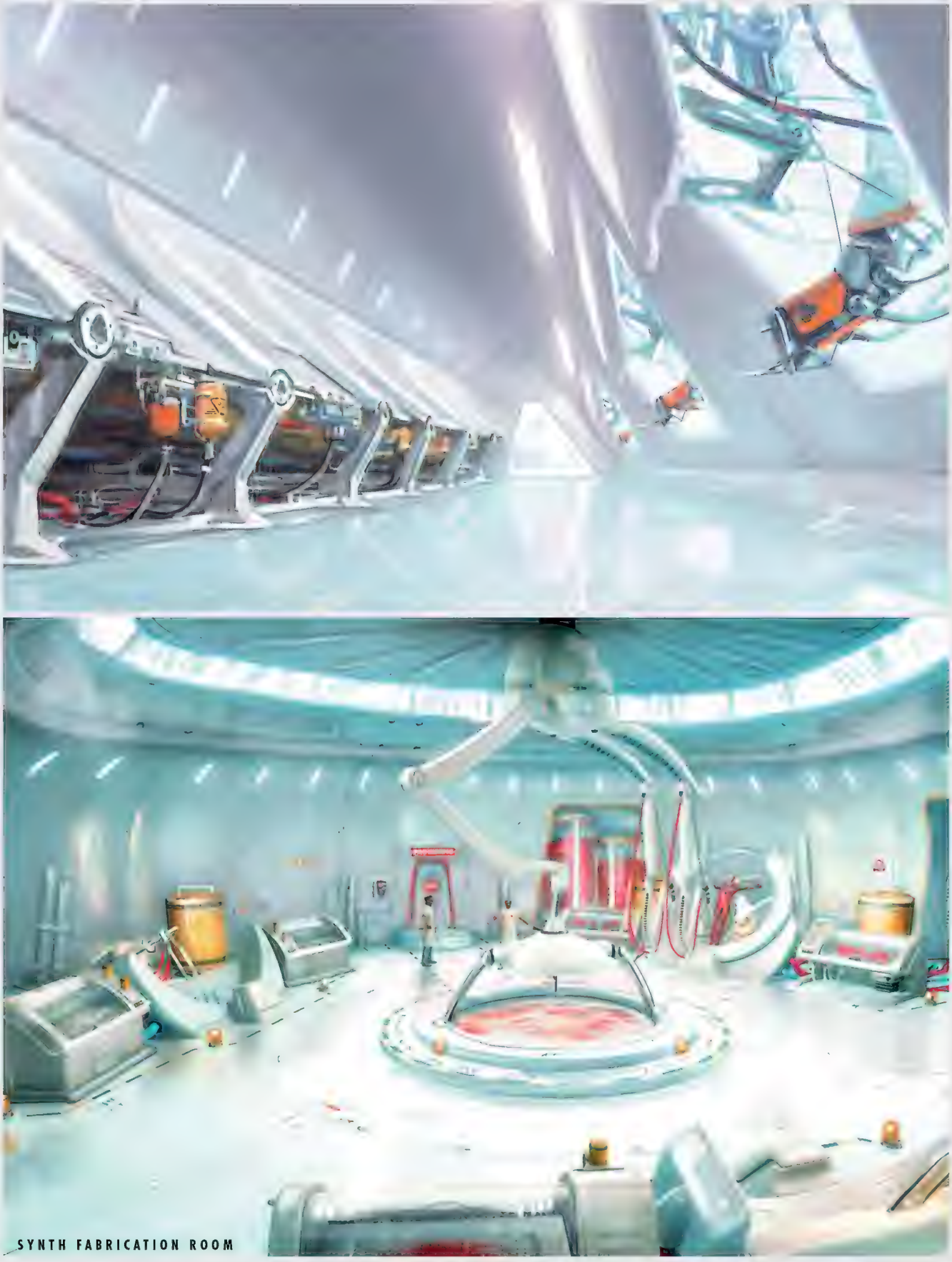
SUBWAY STAIRS

Tiles are color swapped to match color of route



INSTITUTE CONCOURSE



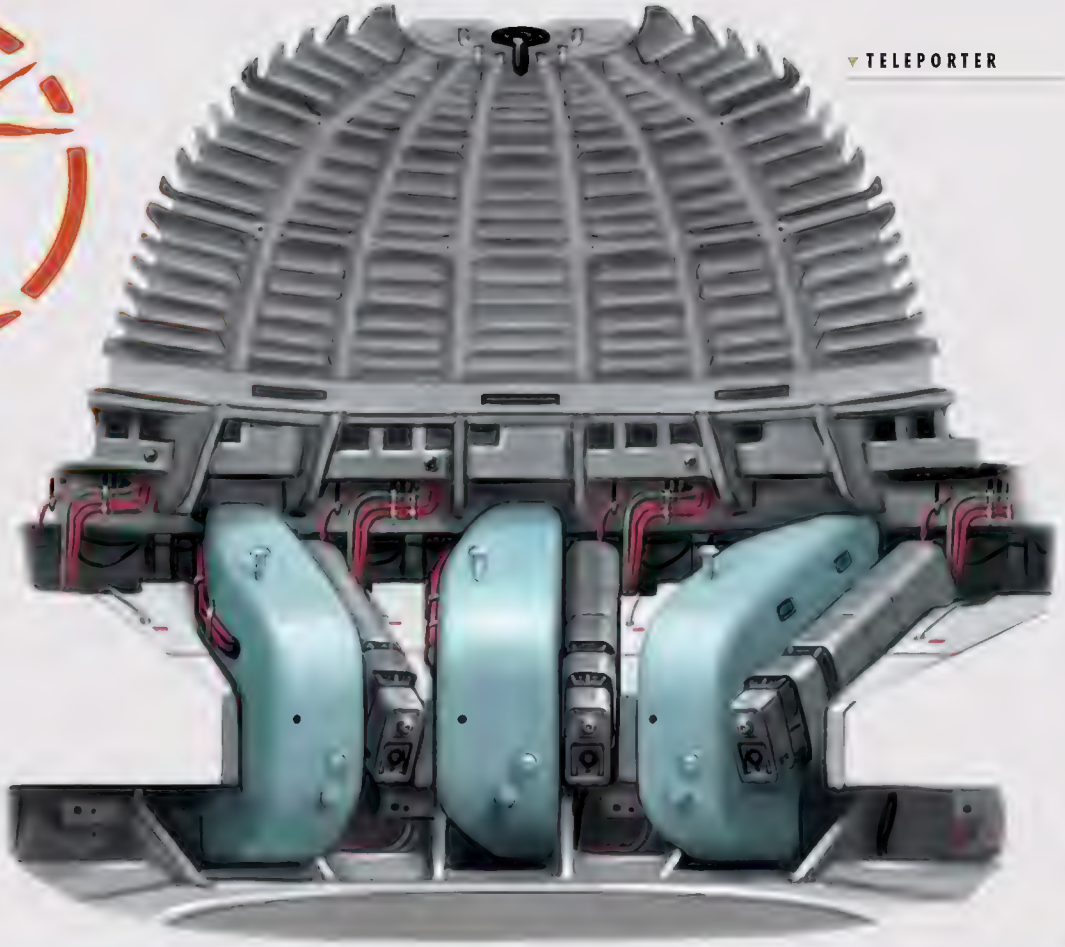


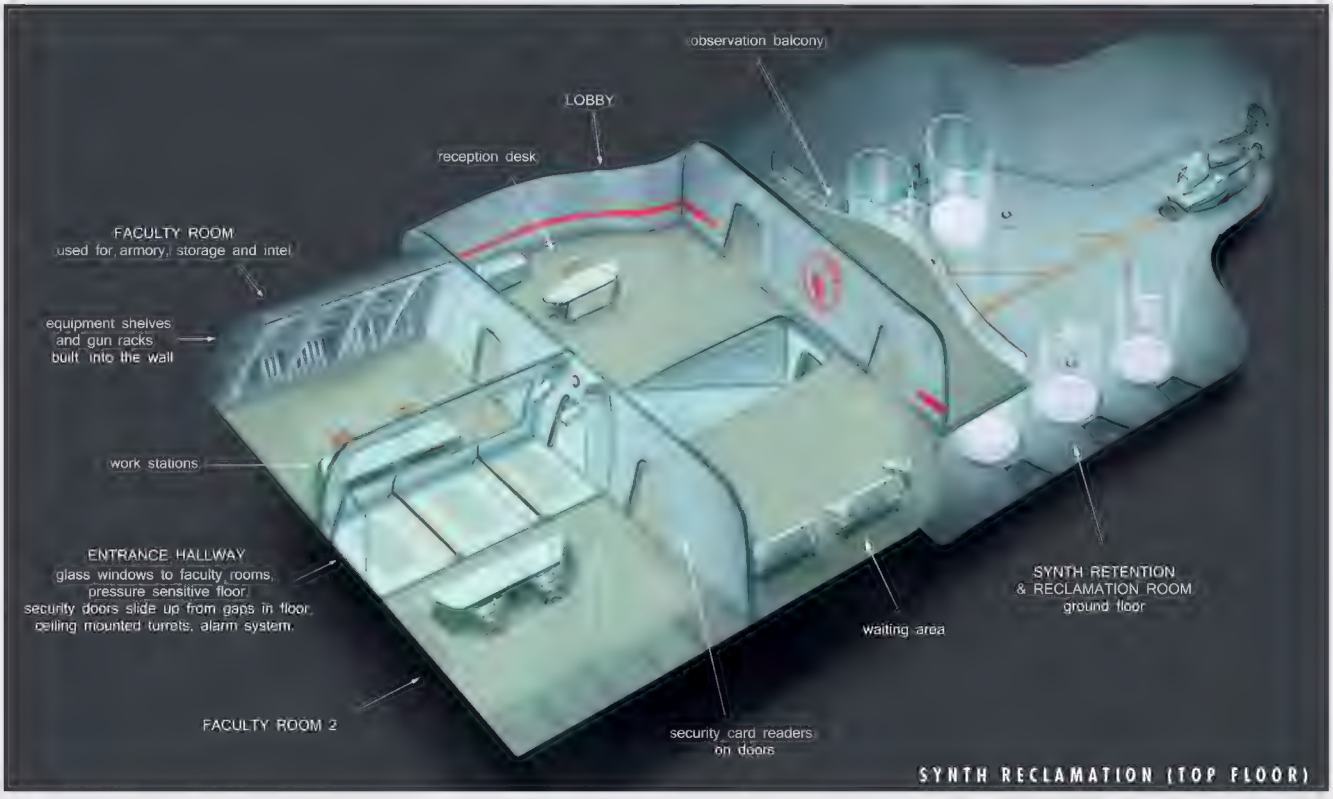
SYNTH FABRICATION ROOM

THE INSTITUTE

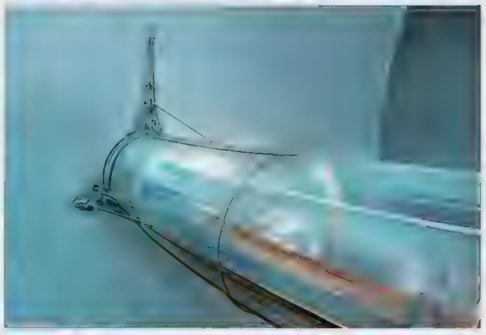
Inspired by a *Logan's Run*–like utopian future society, the Institute has a completely unique design language that's far removed from anything else in the world. There's a singular, cohesive vision that ties together the environment, the technology, and the costumes.

TELEPORTER



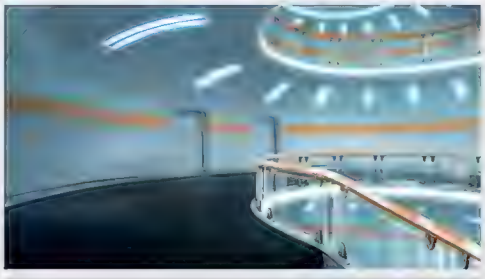

observation balcony
LOBBY
reception desk
FACULTY ROOM
used for armory, storage and intel
equipment shelves and gun racks built into the wall
work stations
ENTRANCE HALLWAY
glass windows to faculty rooms, pressure sensitive floor, security doors slide up from gaps in floor, ceiling mounted turrets, alarm system.
FACULTY ROOM 2
security card readers on doors
waiting area
SYNTH RETENTION & RECLAMATION ROOM
ground floor
SYNTH RECLAMATION (TOP FLOOR)

INSTITUTE APARTMENT



INSTITUTE CONCOURSE

SYNTH FABRICATION ROOM



SYNTH FABRICATION ROOM

HOUSE OF TOMORROW

This was inspired by the Lustron House, a metal prefabricated house that was briefly available for purchase in the early 1950s.

The House of Tommorrow...
...Today!
-Split level Convenience !
-Modern Appliances for Ease of Living !
-Nuclear Radiant Heat Flooring Inside & Out !
-Grocery Sorting Conduits !
-Self Stocking Bar !

BATHROOM

LIVING ROOM

KITCHEN

Chapter 3

CHARACTERS

Chapter 3

CHARACTERS

FALLOUT 4 HAS A VARIETY of factions with unique characters and personalities. Our character-creation system, used by both the player to create his or her persona and the artists to populate the world, had to evolve in order to create realistic and expressive human characters. We focused on adding more detail to the meshes and textures and created a sophisticated performance animation system to support the dynamic dialogue scenes.

Much of the costume design in *Fallout* is a combination of repurposed prewar clothing and the crazier postwar ensembles that provide each faction with its distinct identity. Prewar clothing is pretty much straight 1950s American fashion: simple, colorful conformity. We had a lot of fun enhancing these basic designs by layering on pieces of armor, duct tape, etc., to create the perfect Wastelander getup. People who live in the major settlements, such as Diamond City, have considerably less gear than the groups that roam the Wasteland, and that's also reflected in the level of wear and tear on their costumes.

We introduced a layered-armor system to allow the player to customize their look and to add an element of realistic asymmetry to the outfits. It would be rare to come across a complete suit of metal or combat armor; you're more likely to meet someone who's only managed to find a scrap of leather armor here and a piece of combat armor there and wears it on top of whatever clothing they already had. This concept required "underwear": fairly form-fitting, full-body apparel intended to be worn layered with pieces of armor. The iconic Vault suit and the Brotherhood of Steel underarmor are perfect examples of this.

The Brotherhood in particular have distinctly nomadic and militaristic costumes, with all members being fully equipped at all times for whatever they might encounter. Because of the very specialized nature of the different BoS roles and ranks, this faction probably has the biggest variety of outfits.

Our most memorable characters received custom outfits befitting their personalities. Nick Valentine and Piper are firmly in noir territory, Preston has a getup straight out of the Revolutionary War, and Virgil the super mutant still wears his broken glasses on his nose to retain a bit of humanity. Finding design inspiration from an eclectic mix of genres is one of the things that makes the *Fallout* universe so fun to work in for an artist.

PIPER

One of the first main characters you meet and your introduction to Diamond City. Her design and personality are meant to evoke a tough, headline-hunting reporter with a noirish vibe that's in the same vein as Nick Valentine. Her conversation with the mayor outside the city was an early test bed for our conversation system and third-person dialogue cameras.

EMMA

GNAT

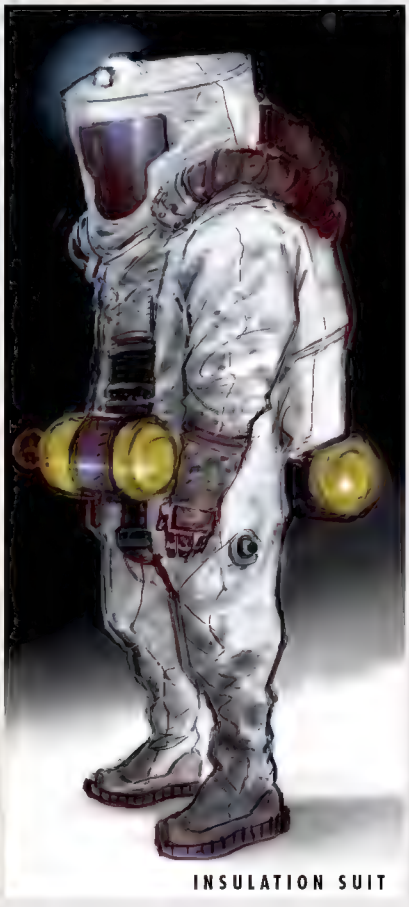
Piper's sister.

John Hancock
HANCOCK

LASER MUSKET.
PRESTON GARVEY.
- POST NEO COLONIAL WASTELANDER.
- LEADER OF THE MINUTEMEN.
- WEARS COATS LOOTED FROM REVOLUTIONARY WAR MUSEUM.

PRESTON GARVEY

CHILD OF ATOM



INSULATION SUIT

VAULT-TEC SALESMAN

VIRGIL

A super mutant with more humanity than most.

NICK VALENTINE

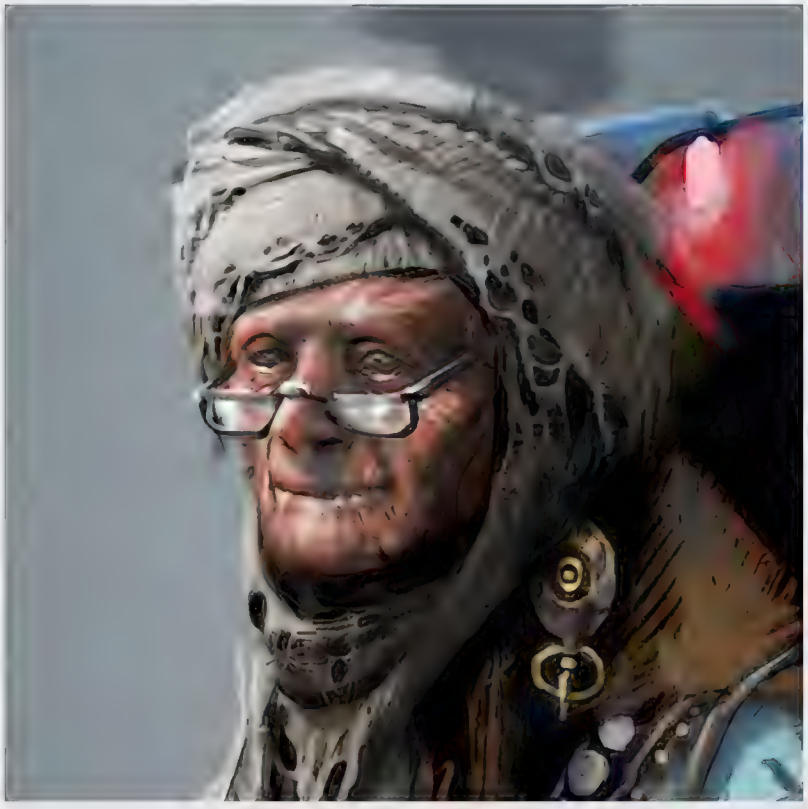
A unique, advanced second-generation synth model.

STURGESS

McREADY

MAMA MURPHY

Originally she was going to be in a wheelchair, but we soon realized stairs would pose a problem. So we gave her a modified, floating Mr. Handy to use as a seat, because that was, well, awesome. But also a bit distracting. So she ended up being able to walk (she just has to sit down a lot).



LORENZO'S CROWN ARTIFACT

DIAMOND CITY GUARD

DIAMOND CITY MAYOR

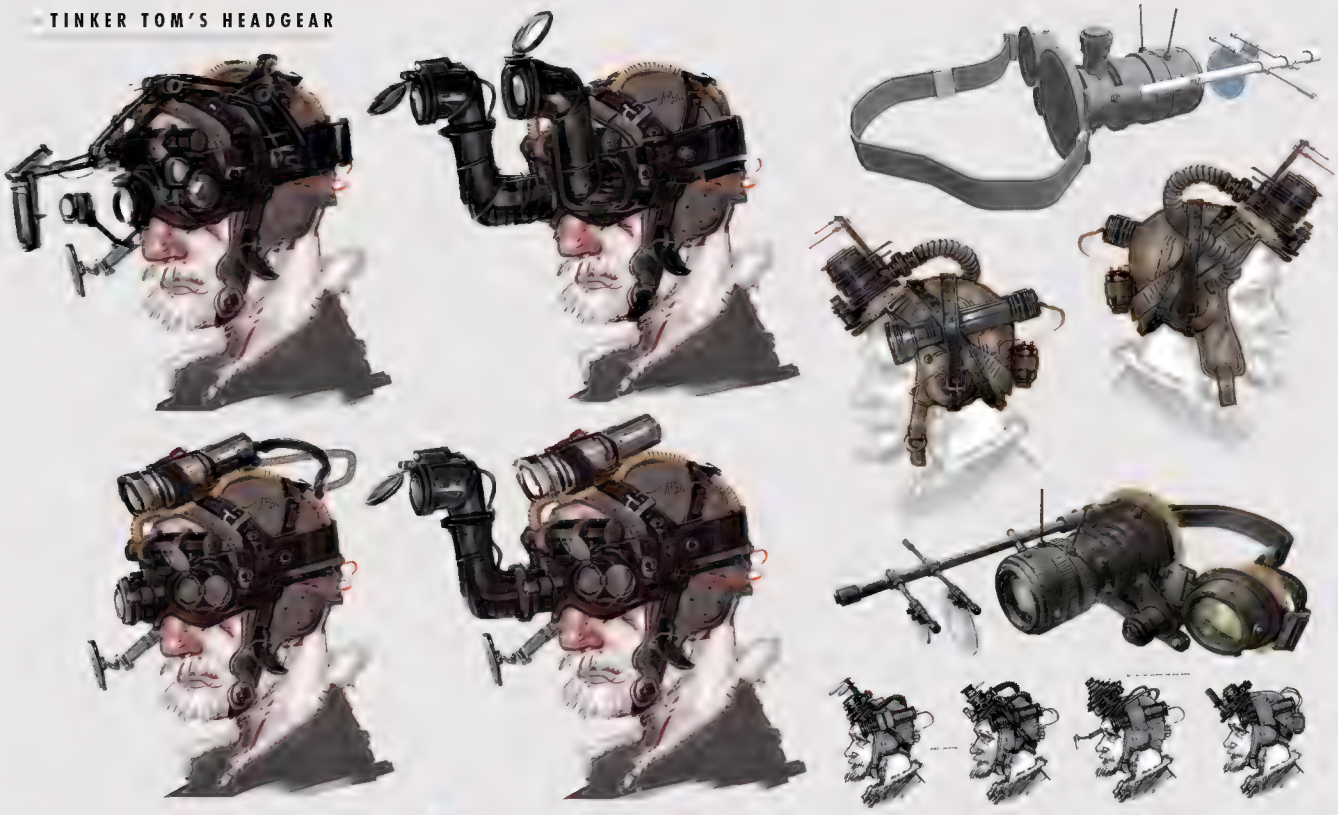
LEATHER ARMOR

COMBAT ARMOR

METAL ARMOR

SYNTH ARMOR

TINKER TOM'S HEADGEAR



WASTELANDERS

COMMONWEALTH RESIDENTS

LONGSHOREMAN

SUBMARINE GHOUL

HOBO SKETCHES

POSTMAN

VAULT SECURITY

RED ROCKET
UNIFORM

SUB CREW

RAILROAD HEAVY

PREWAR MALE
APPAREL EXPLORATIONS

POSTWAR MALE CIVILIANS

POSTWAR FEMALE CIVILIANS

POSTWAR CHILDREN

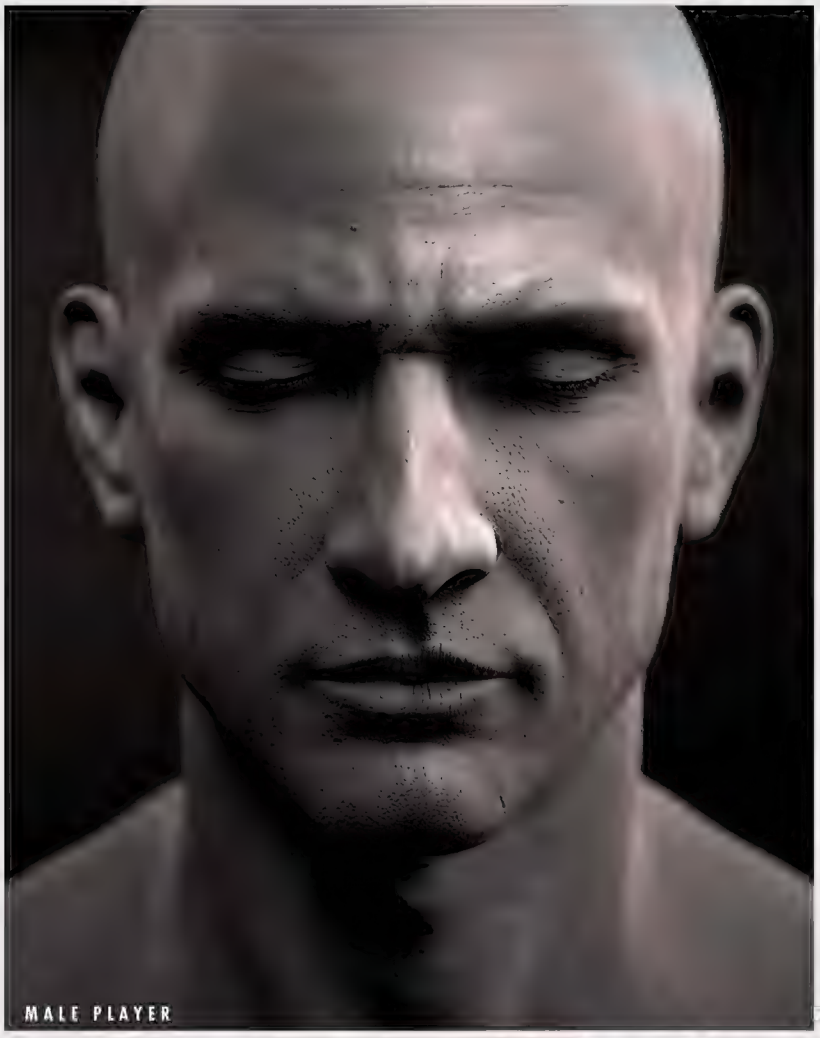
HAIRSTYLES

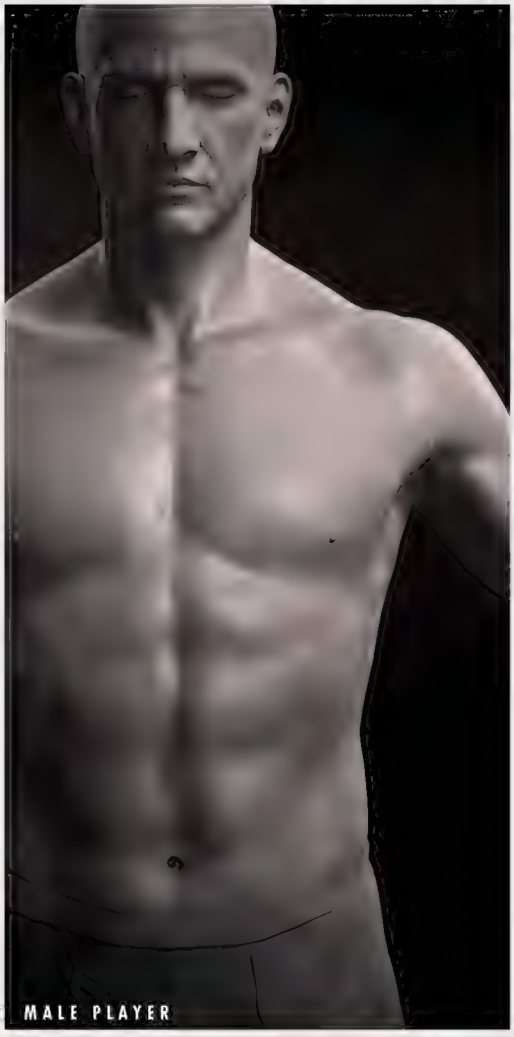
▲ MALE AND FEMALE VAULT SUIT MODELS

FEMALE PLAYER

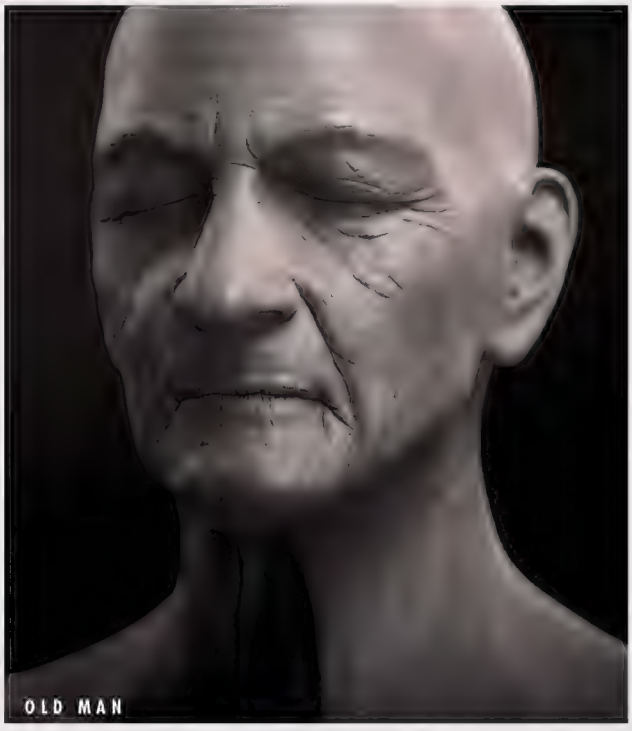
MALE SUIT

PRESTON


MALE PLAYER


MALE PLAYER

MAYOR

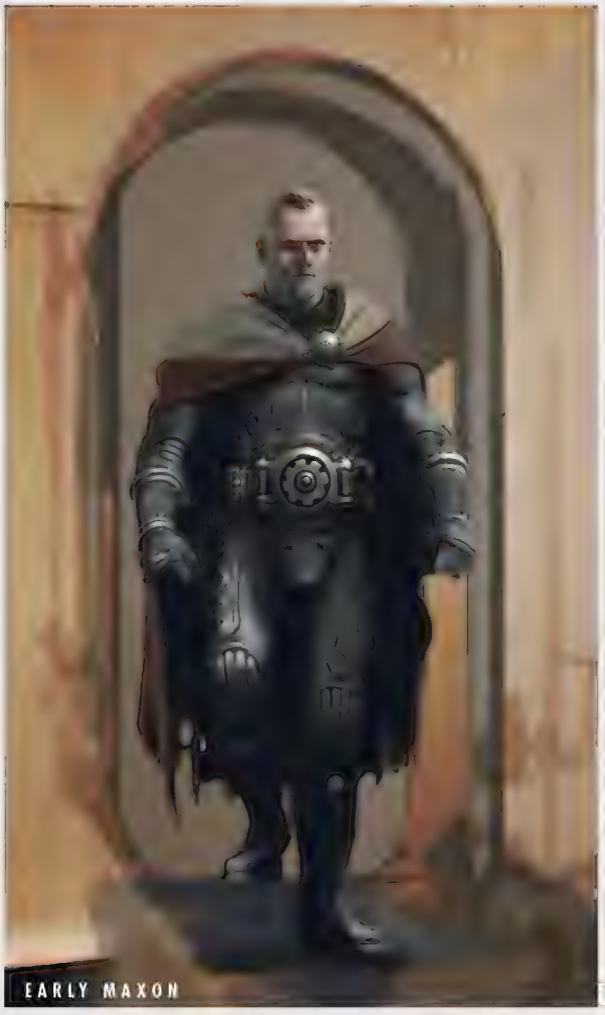

OLD MAN

Flip-winged noocular(!) jetpack. Builds steam in canister for 2 second burst. Enough to stop freefall, or rocket jump to rooftops. Either way there is a long recharge time. Use wisely!

Knight fuel.

EARLY MAXON

MAXON



EARLY MAXON

EARLY MAXON UNDERARMOR

BoS SQUIRE

BoS ENGINEER SCRIBE

BoS SCIENCE SCRIBE

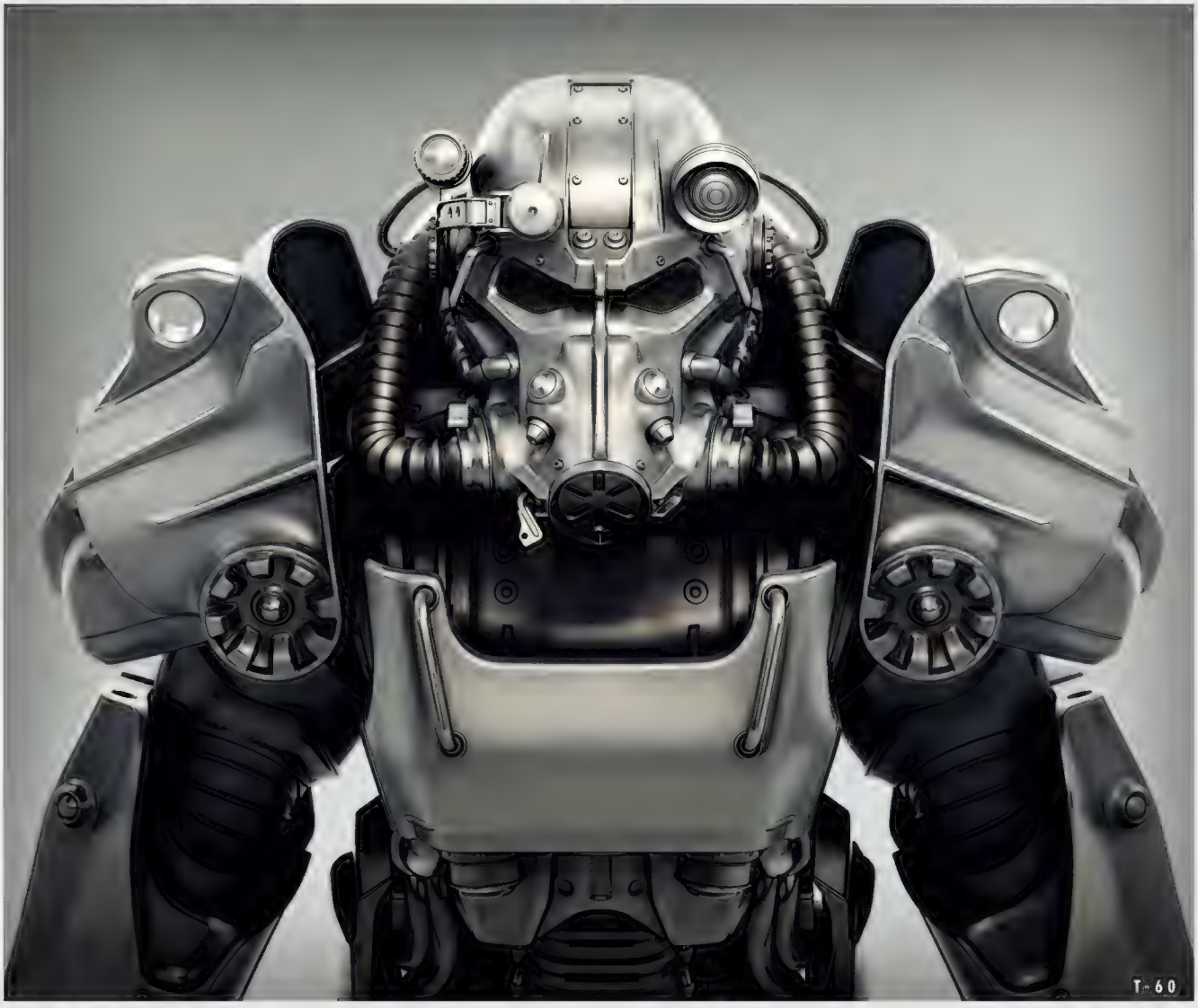
BoS FIELD SCRIBE

Field scribes have pockets and packs to contain all the bits of tech they might come across, while science scribes carry their laboratory equipment on their backs.

BoS UNDERARMOR

Form-fitting suit meant to be worn while operating power armor. It has a variety of hard points and attachments for interfacing with a PA frame. This suit isn't necessary for using power armor for short stints, but it facilitates more comfortable long-term use (and has less risk of chafing).

T-45


T-60

X-01 POWER ARMOR

EARLY INSTITUTE SYNTH UNIFORM IDEAS

INSTITUTE SYNTH ARMOR

EARLY SYNTH UNIFORM IDEAS

INSTITUTE SYNTHS AND COURSER

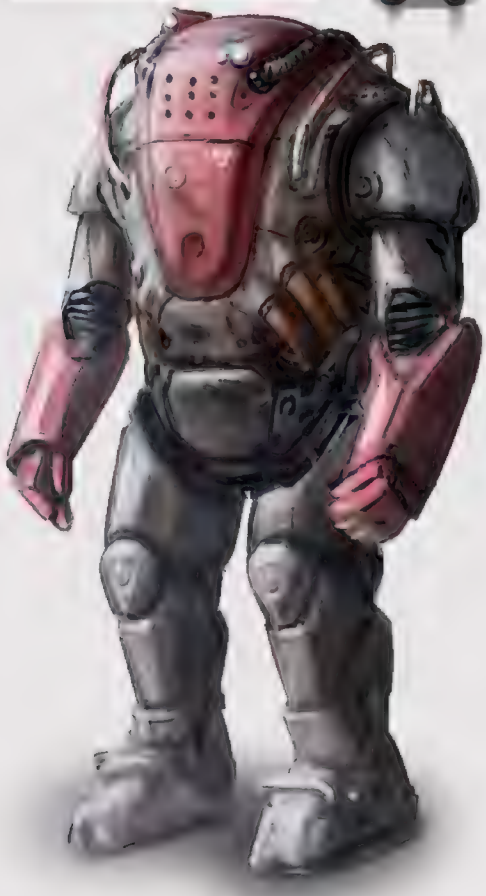
INSTITUTE HAZMAT SUIT

INSTITUTE UNIFORM

For the science types who work in the Institute labs and offices, a new take on the classic lab coat was needed.

ALTERNATE INSTITUTE DESIGNS

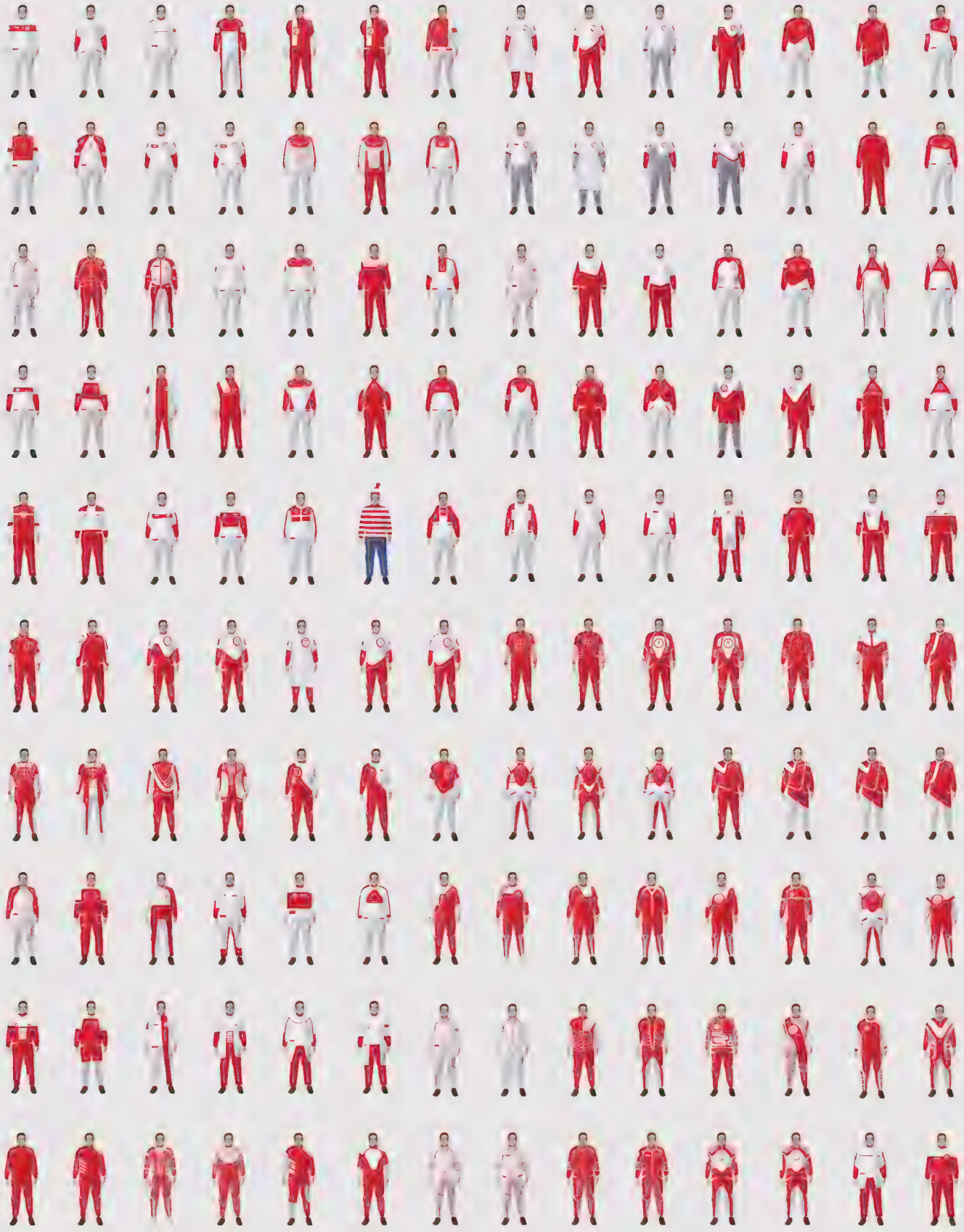
INSTITUTE POWER ARMOR



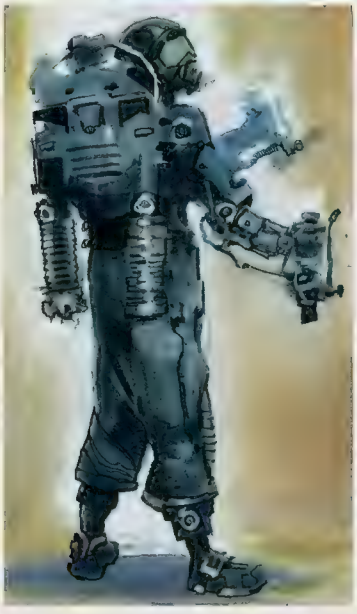
INSTITUTE HEAD UNIFORM

Clean, slightly shiny material here and around the cuffs.
Striped matte fabric
Slightly shiny material, vertical striped faint criss-cross hatching, faint horizontal grooves.

INSTITUTE CHILD



Parahunter



RAIDER CONCEPT

LEATHERS

WHARF RATS

RAIDERS

PEACOAT

HOOLIGAN

BRAINBAG

ELECTROCUTOR

HEAVY RAIDER ARMOR

HEAVY
RAIDER ARMOR

RAIDER SACK
HEADGEAR

HEAVY RAIDER ARMOR

Chapter 4

CREATURES

Chapter 4

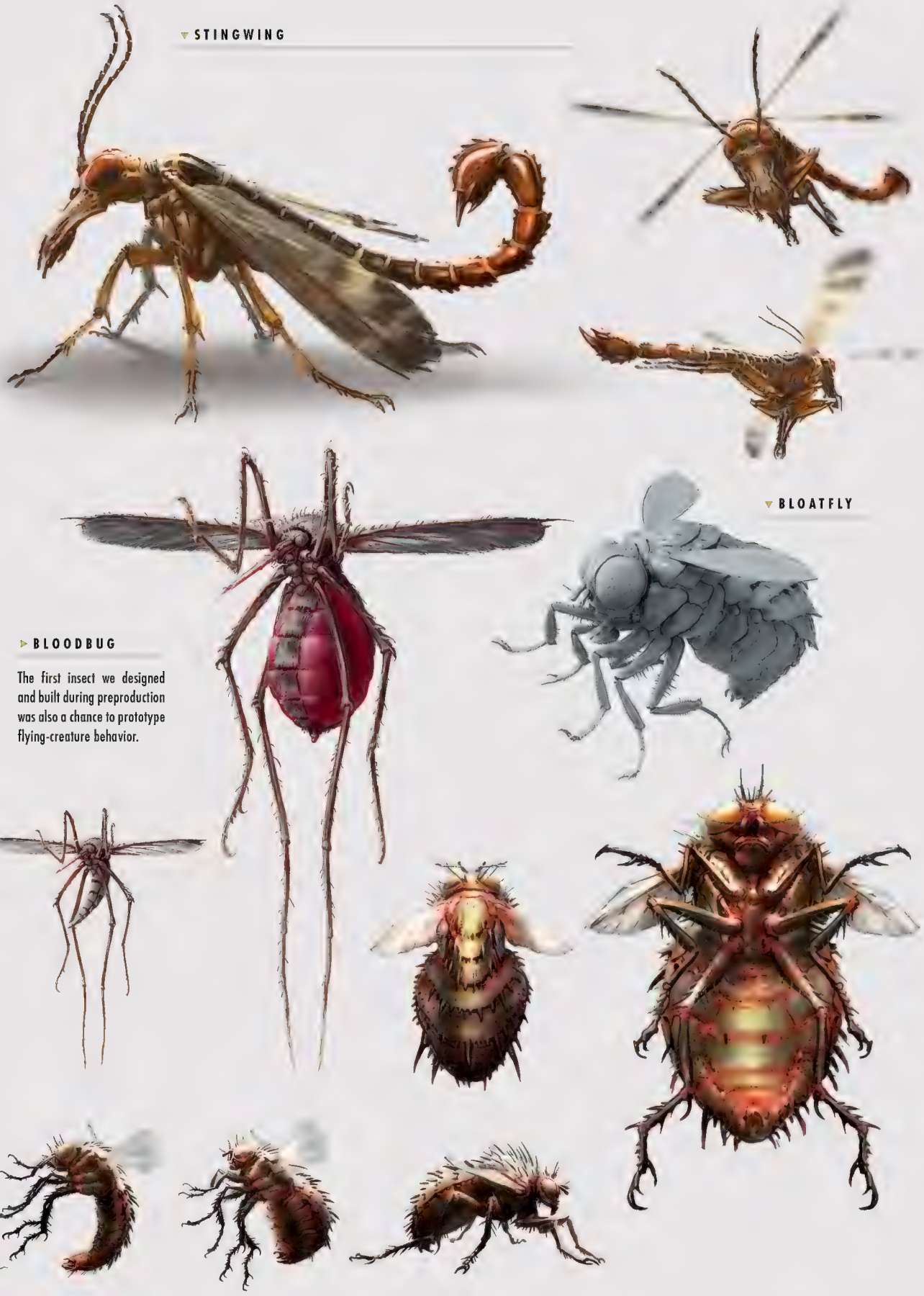
CREATURES

THE CREATURE DEPARTMENT at Bethesda Game Studios handles all of the nonhuman entities a player might encounter, from enemies and various critters to robots and turrets. When it was time to redesign the creatures that were returning from *Fallout 3*, we were faced with the challenge of updating the realism and detail of the designs while staying true to the original vision. It's important that these guys feel familiar, even if they're a bit different in execution and fidelity.

There were a few instances where we wanted to take these designs in a slightly different direction from that of the originals, however. When we did this, there was usually a specific reason; it's not something we do casually. For example, the super mutants had a very distinct, aggressive style in *Fallout 3*, but we wanted to try something that evoked their look from the original games. So we went with less intense musculature, a more expressive face, subtler skin texture, and different proportions overall. The mirelurks got a bit of a reboot visually, as well as a significant expansion on the variants with the addition of the hunter and the queen. This was simply a case of wanting to try something a bit more animalistic and to move away from the guy-in-a-suit vibe of the original.

In some cases, the 3-D artist would dive right into modeling a creature without any initial concept sketches—going straight into ZBrush and playing around until the creature in the sculpt emerged. This happened early on in the project, with the deathclaw, and later on for a few of the robots, such as the eyebot, the sentry bot, and the assaultron. This approach usually only works when we have a pretty clear sense of where the design needs to go as an evolution of the original idea. And sometimes it's just more fun to find the design in 3-D rather than solving it in 2-D first.

The high-poly renders you see in these pages are used to "bake" the normal maps and diffuse textures used in the game, but often the game models don't fully convey the amount of work that goes into these sculpts. In some respects our artists can go a bit overboard with the amount of detail they put in, especially in the "beneath the shell" components that are only visible if the player shoots off the outer panels or armor. We're including these grayscale renders to reveal this work in all of its obsessive glory.



STINGWING

BLOATFLY

BLOODBUG

The first insect we designed and built during preproduction was also a chance to prototype flying-creature behavior.

BLOODBUG

BLOODBUG LARVA

BLOODBUGS

MIRELURK QUEEN

A late-development addition to provide another behemoth-scale enemy for the player to encounter in the open coastal areas.

MIRELURK HUNTER

We really needed to include lobsters, given the location.

MIRELURK KING

MIRELURK

MIRELURK KING

MIRELURK KING

WATCHER SPARROW

RADGU

RADGULL

RADBAT

RADSTORK

WATCHER CR

MOLE RAT

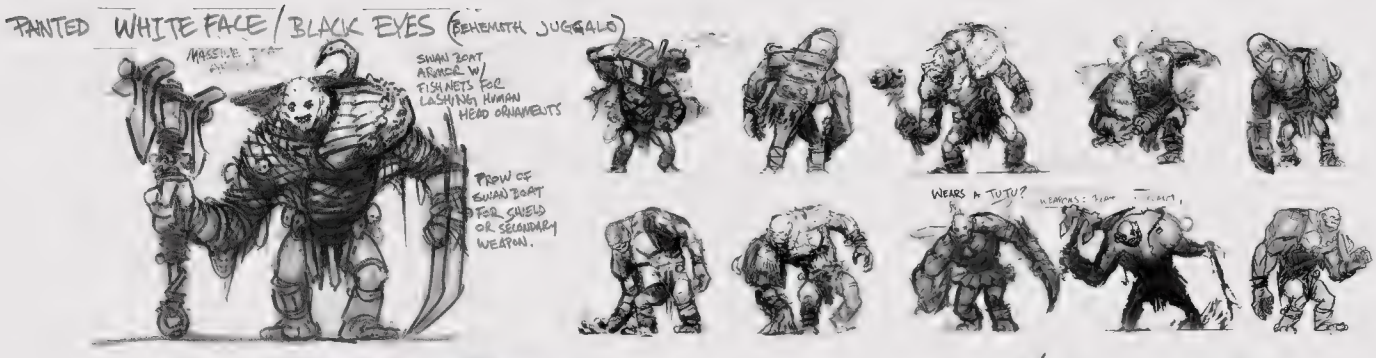
A classic creature and an important one, as it's likely to be one of the player's first enemy encounters.

RADSCORPION
DEATHCLAW
DEATHCLAW MUTANT

DEATHCLAW

SWAN

CENTAUR


PAINTED WHITE FACE / BLACK EYES (BEHEMOTH JUGGALO)
MASSIVE
SWAN BOAT ARMOR W/ FISH NETS FOR LASHING HUMAN HEAD ORNAMENTS
PROW OF SWAN BOAT FOR SHIELD OR SECONDARY WEAPON.
WEARS A TUTU?

SWAN STUDY

YAO GUAI

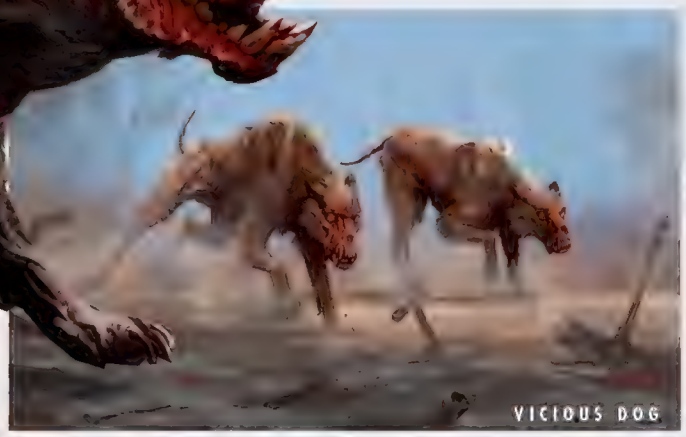
RADSTAG

ALIEN

BRAHMIN

We didn't want to change this guy up much from the last game. Just ended up giving him some fur.

MUTANT HOUND

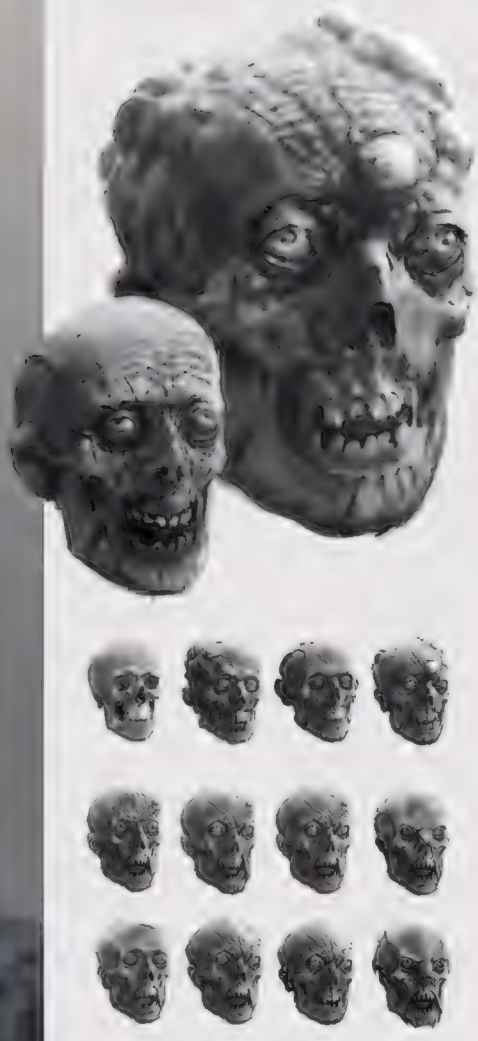


VICIOUS DOG

BRAHMIN CORPSE

VICIOUS DOG

GHOUL NPC



FERAL GHOUL

FERAL GHOUL

SUPER MUTANT

SUPER MUTANT BODY SHAPE EXPLORATION

SUPER MUTANT ARMOR EXPLORATION

SUPER MUTANT BODY

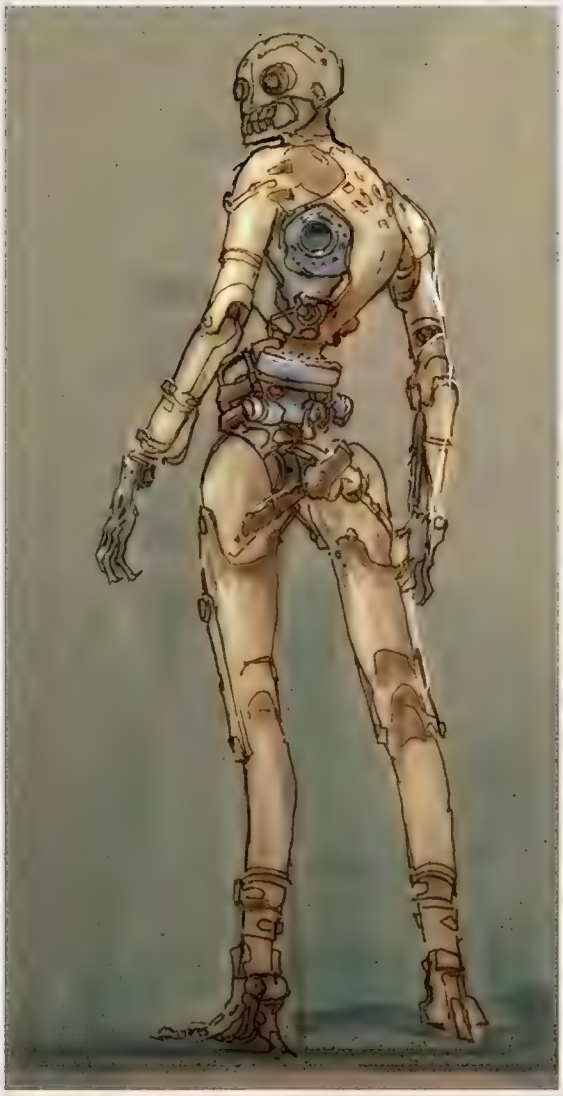
SUPER MUTANT ARMOR

SUPER MUTANT HEADS

SUPER MUTANT ARMOR

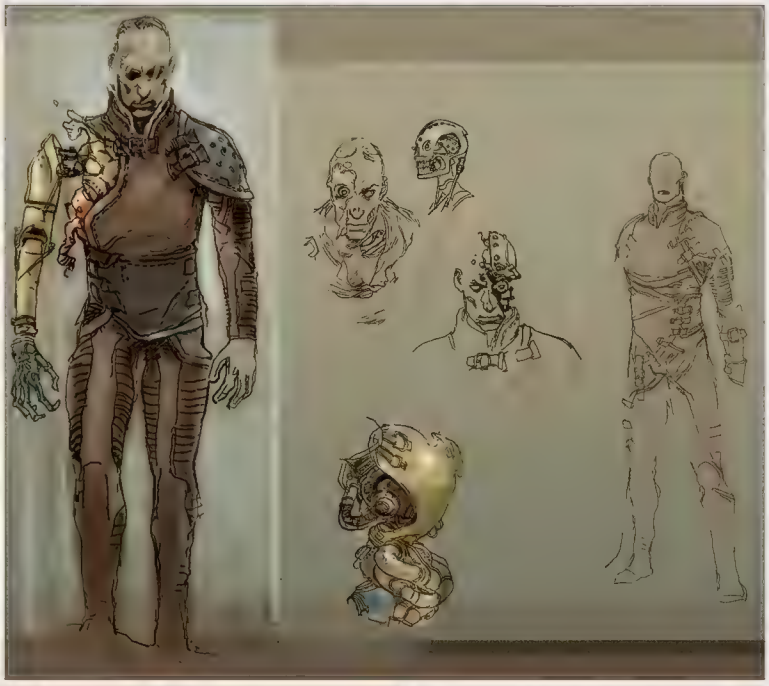
SUPER MUTANT ARMOR SKETCHES

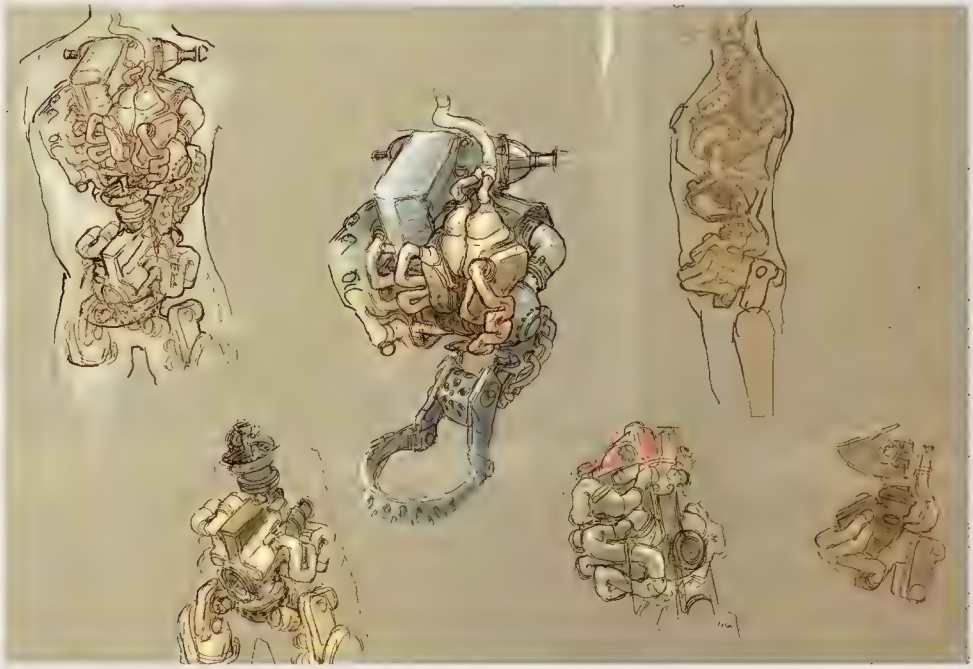
SYNTH

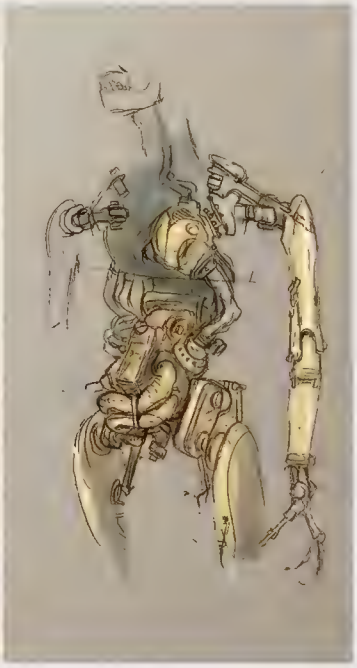


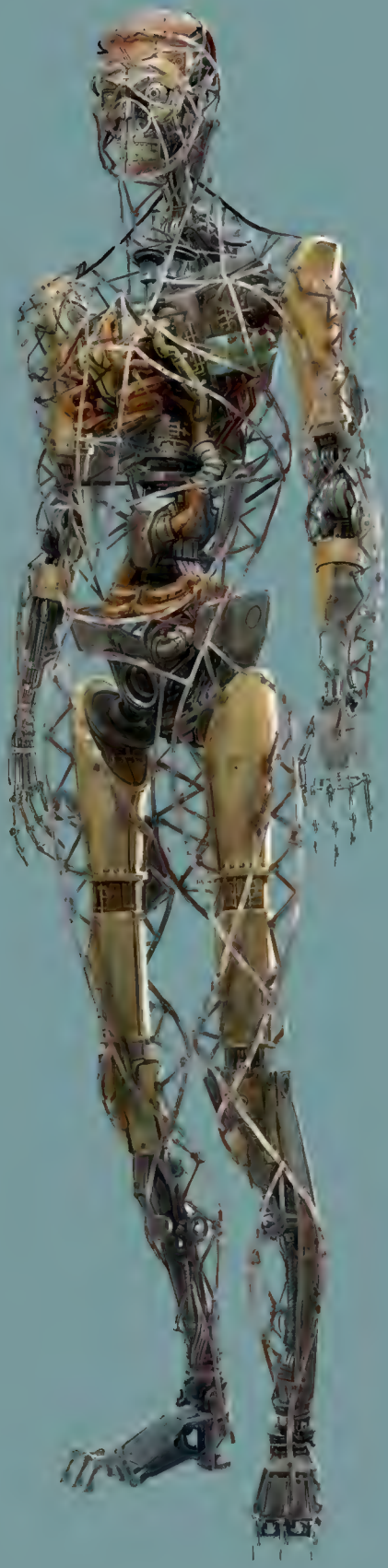
SYNTH

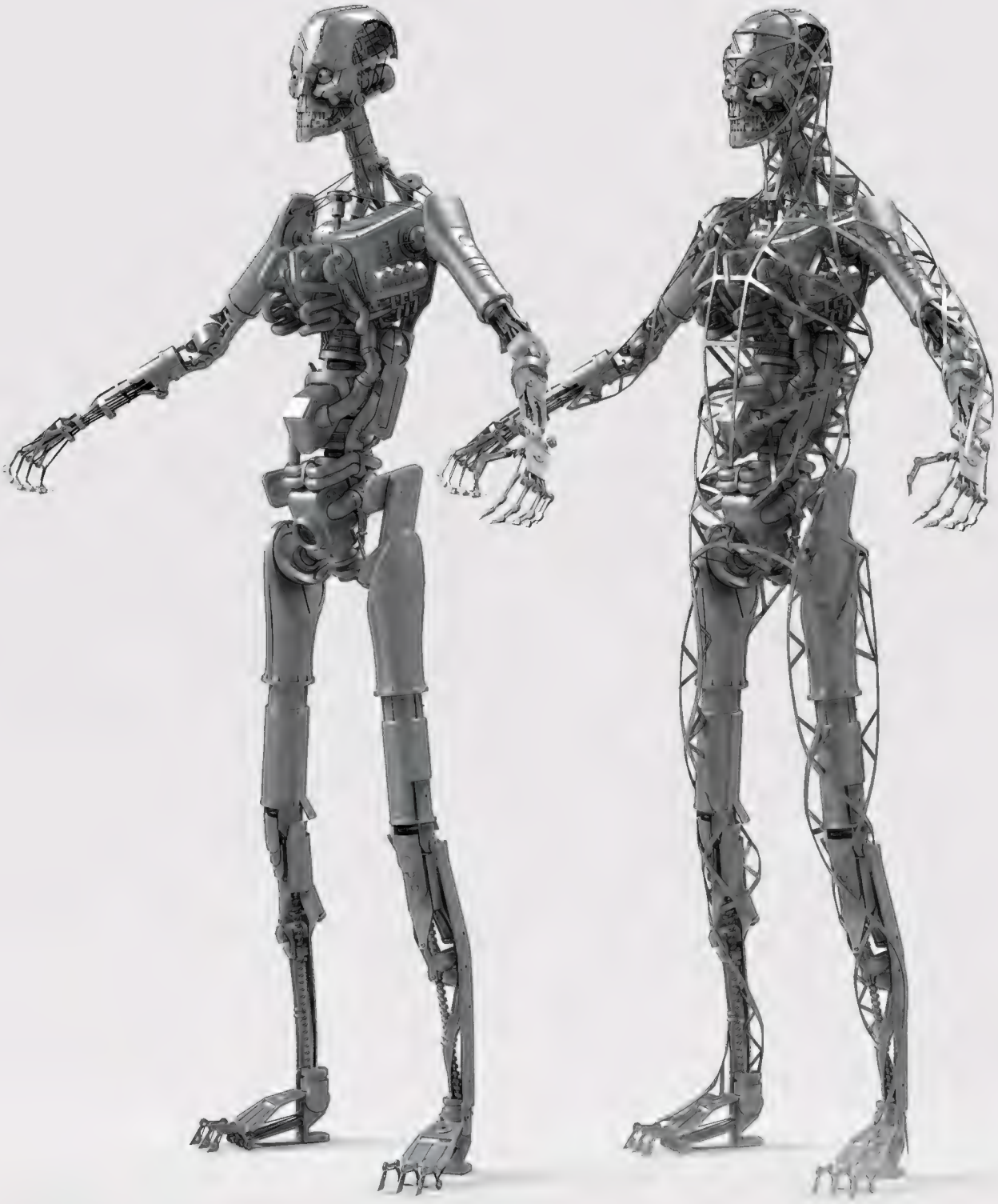
Coming up with a fresh take on the classic android endoskeleton was a fun challenge. We looked at vintage artificial prosthetic limbs for inspiration.



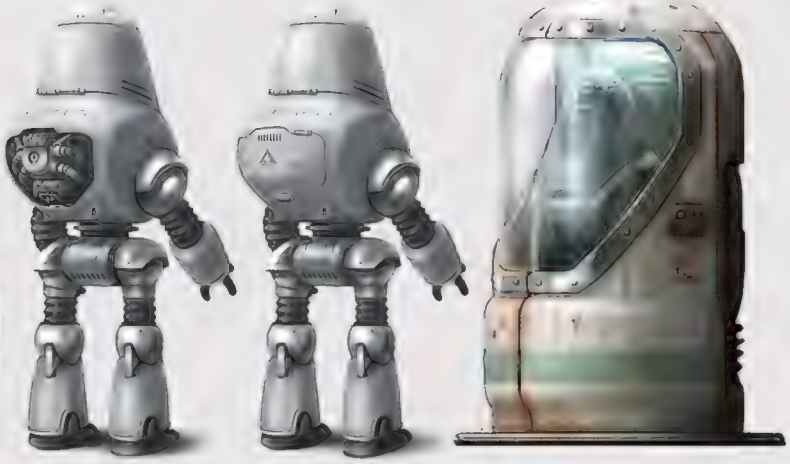








PROTECTRON

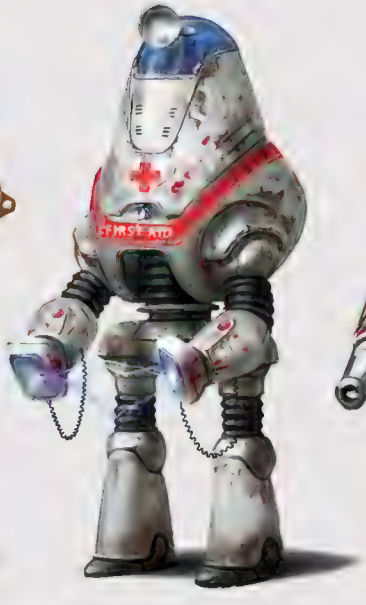


PROTECTION POD

PROTECTRON VARIANTS

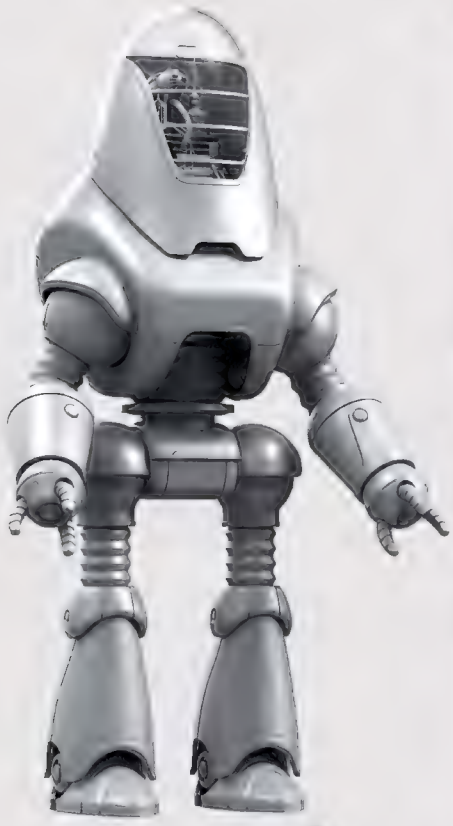
POLICE OFFICER

WORKER

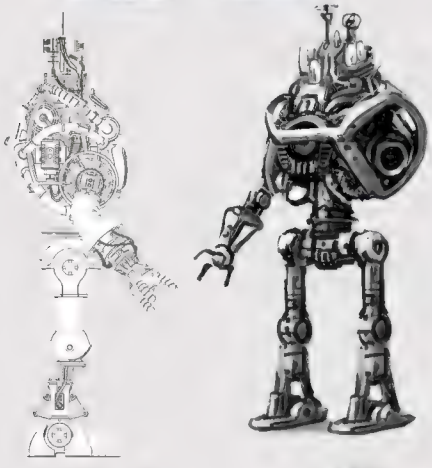


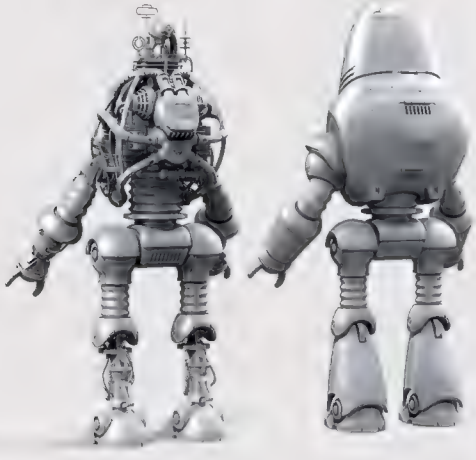
DOCTOR

FIREFIGHTER



PROTECTRON INNER DETAIL

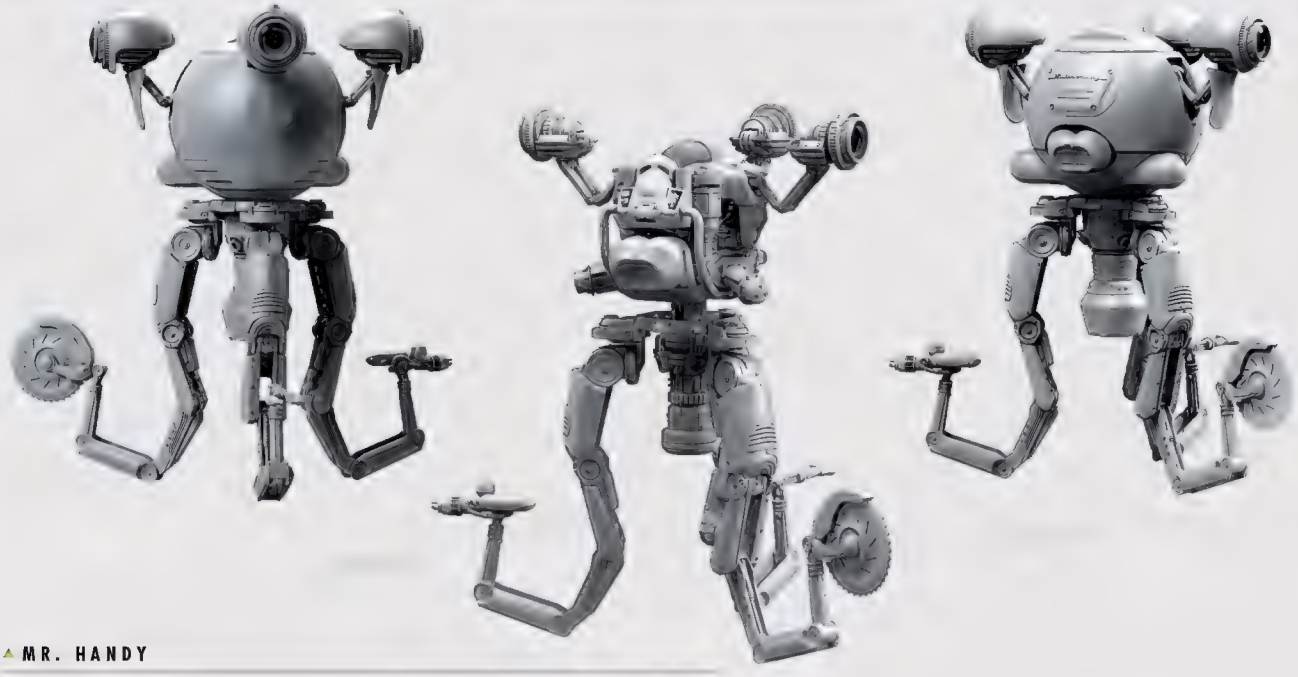




EARLY CONSTRUCTION BOT STUDY

PROTECTRON INNER DETAIL

MR. HANDY INNER DETAIL



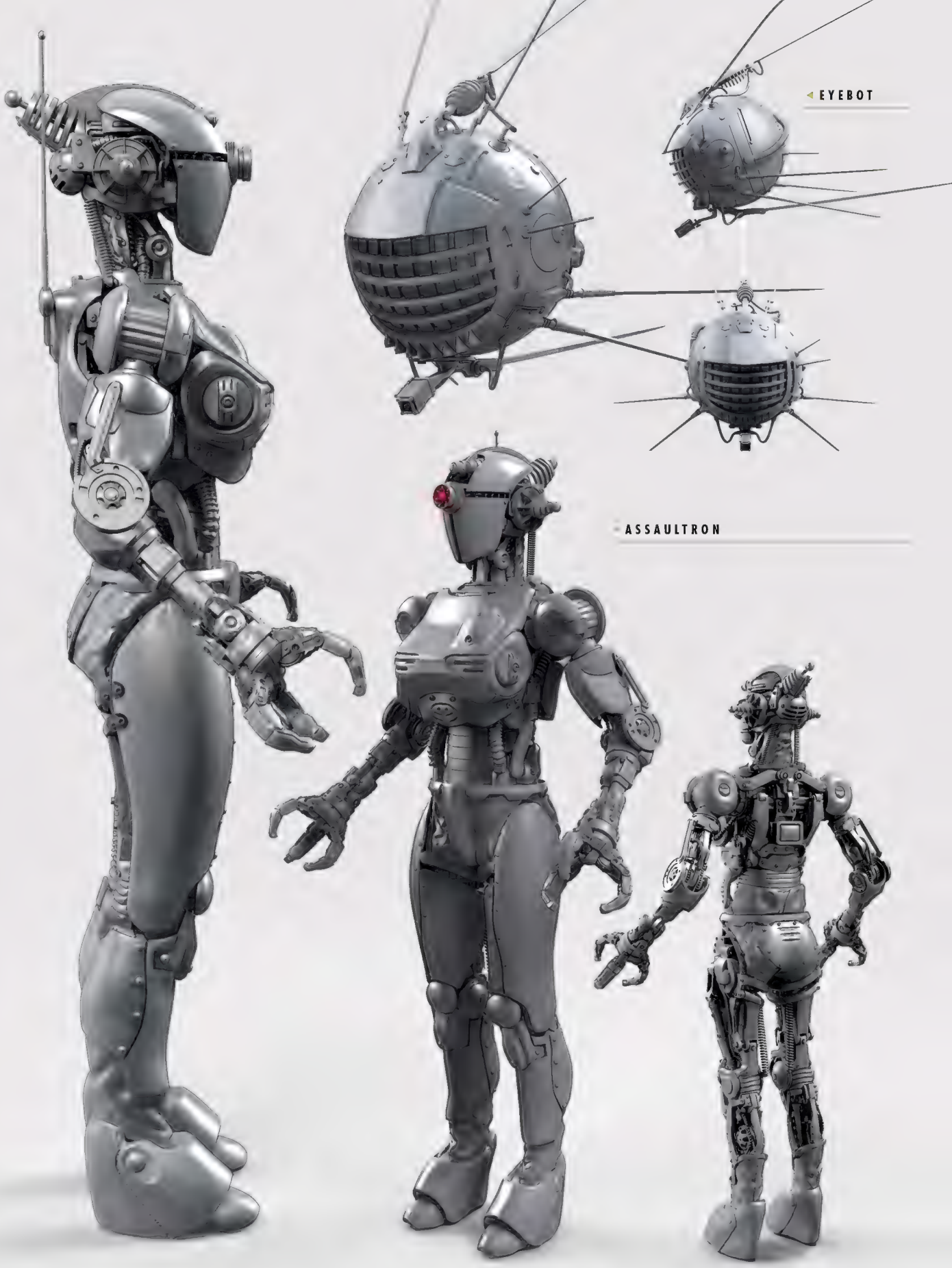
▲ MR. HANDY

SENTRY BOT

SENTRY BOT INNER DETAIL

SENTRY BOT INNER DETAIL

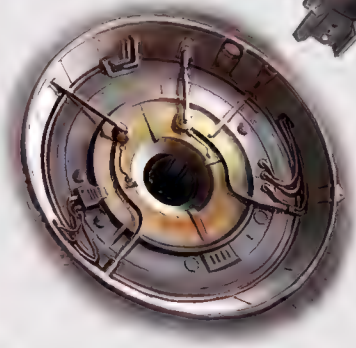
ASSAULTRON INNER DETAIL


EYEBOT
ASSAULTRON

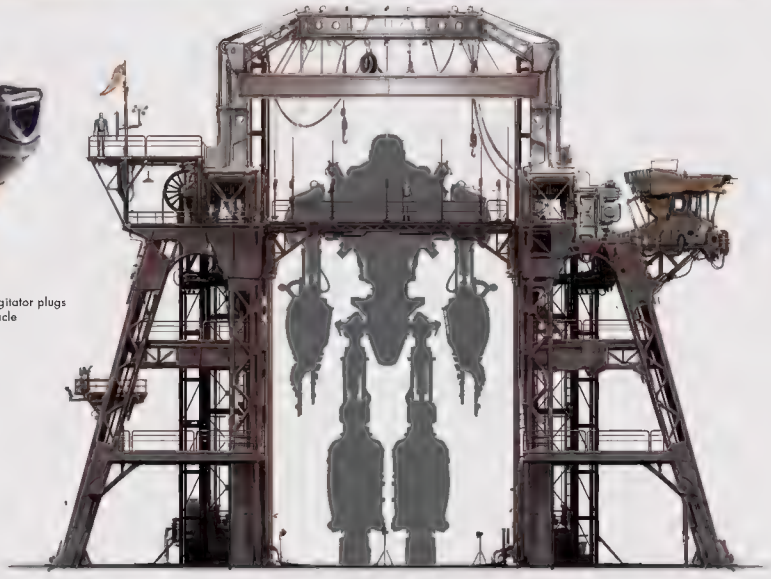
LIBERTY PRIME

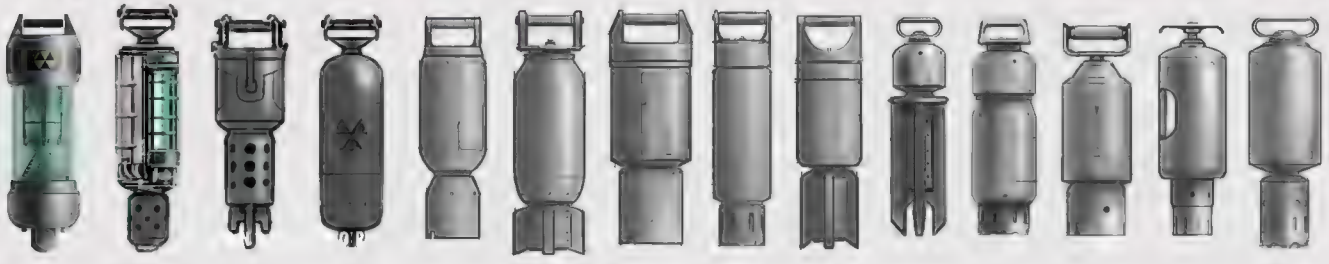
BERYLLIUM AGITATOR

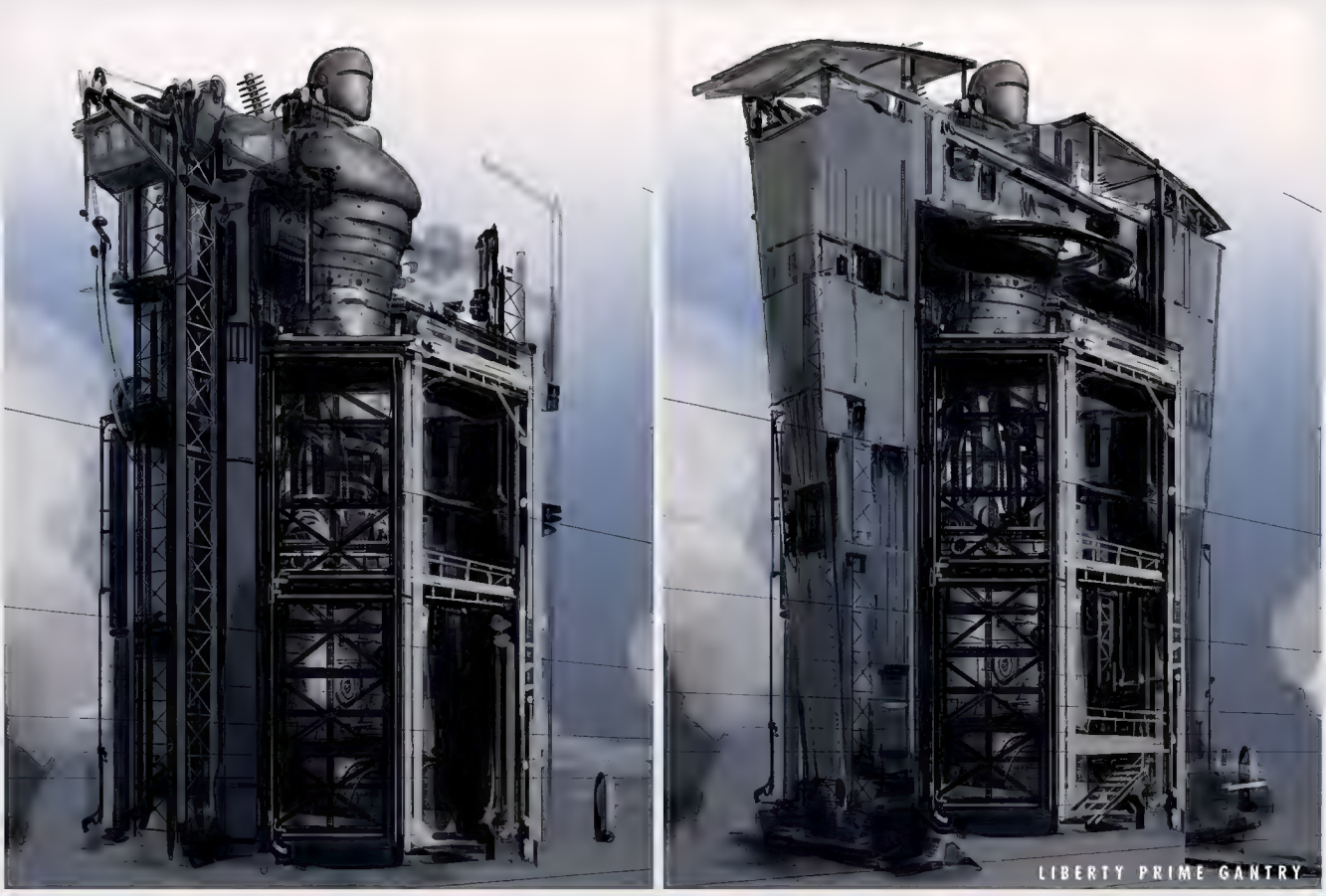
Needed for full operation of Liberty Prime, this device is inserted into his reactor through an outlet in his back.



Beryllium agitator plugs into receptacle

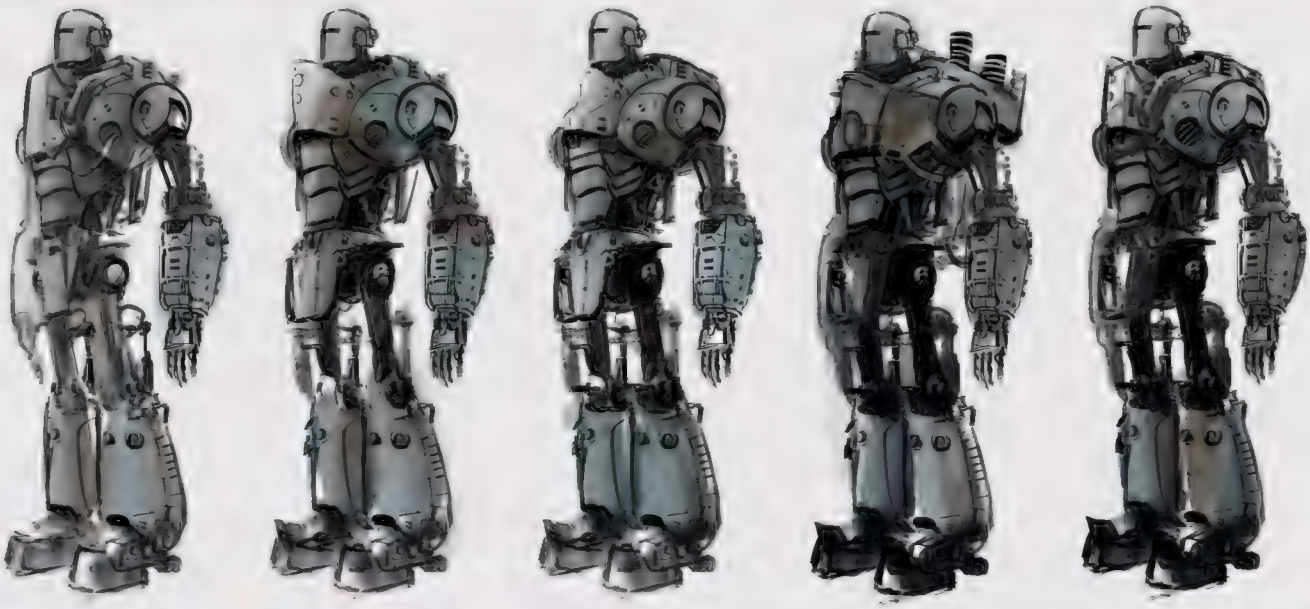






LIBERTY PRIME GANTRY

LIBERTY PRIME



LIBERTY PRIME GANTRY

FIGHTING ON PRIME

GAS-POWERED TURRET

Chapter 5

WEAPONS

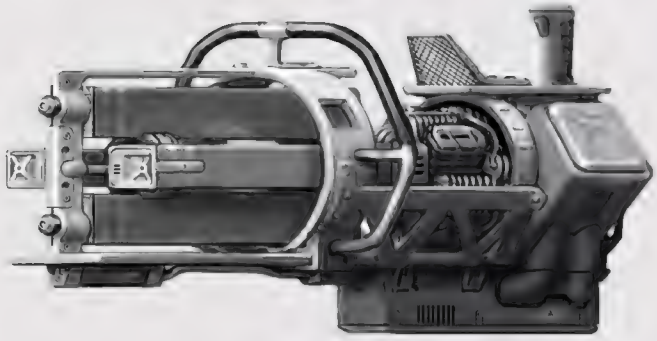
Chapter 5
WEAPONS

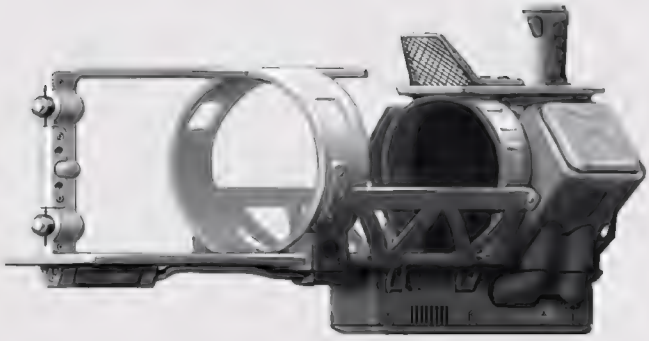
ONE OF THE CORE *Fallout* experiences is surviving in the Wasteland through combat, so we set out to give the player a system that allows modification and customization of any weapon in the game. Every gun was designed with modularity in mind. Classic guns, like the plasma and laser rifles, were broken up into interchangeable components. New guns, such as the pipe set, were designed from the ground up to work with this system and provide as much variety and flexibility as possible.

The pipe gun set is the most basic of the ballistic weapons, crudely crafted from various bits of found bolts, metal, and wood. These guns look just as likely to kill the shooter as the target, but they are plentiful in the Wasteland and a favorite of raiders. We used this early set to figure out how we wanted to break a gun down to the basic elements that all guns would share, in order to maximize interchangeability. This drove the structure of the crafting interface, with standardized slots for receiver, barrel, muzzle attachments, grip, and scope. The root identity of any gun is determined by the receiver; everything else can be swapped. This allows the player to go as far as transforming a short-range pistol into a sniper rifle.

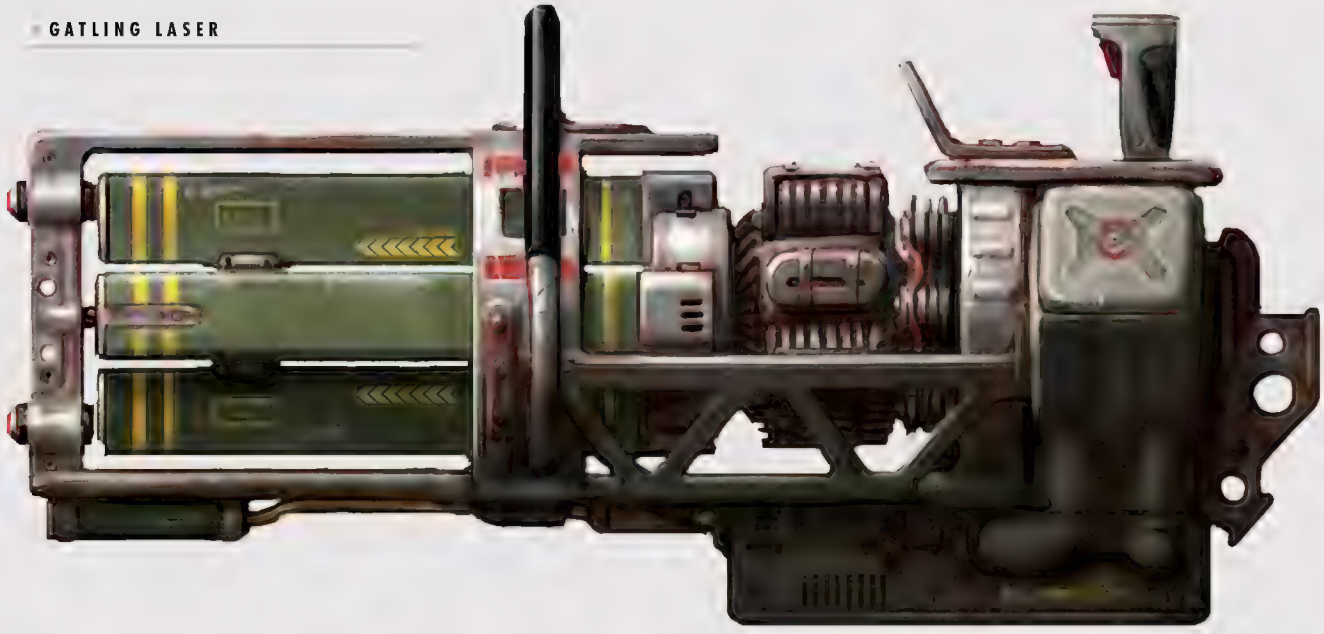
Luckily, given the improvised nature of most things in the game's world, weird or unusual gun combinations still look appropriate and fit into the setting. Some of our guns are based on realistic interpretations of well-known, real-life prewar weapons, and therefore their range of customization options is slightly limited. But even in these instances you can substantially change the gun's appearance to achieve some really interesting builds. The base 10 mm, for instance, is a different design from the version in *Fallout 3*. But with the proper mods, you can transform it into something very similar.

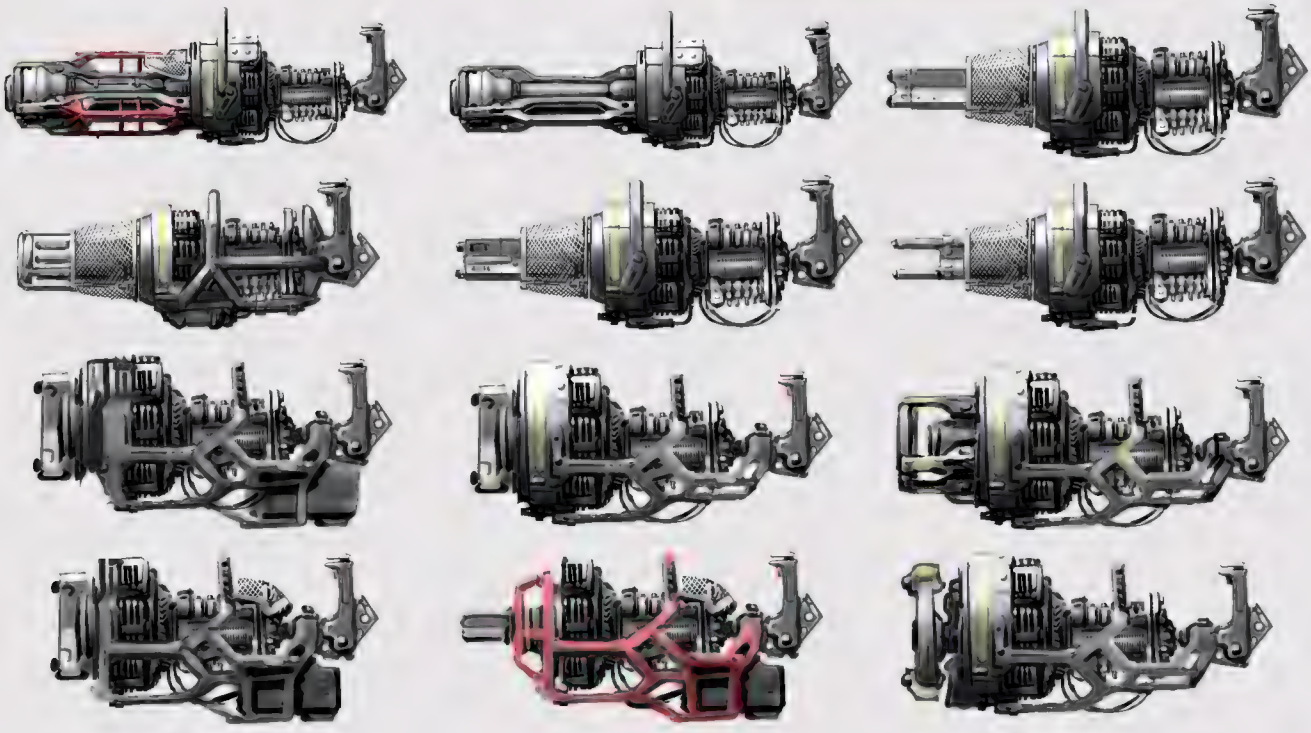
It's not all about the guns, of course. The melee selection was expanded as well, with an eye toward entertaining builds designed to deliver massive (and painful) physical damage. Some of these weapons were initially intended for purposes other than inflicting harm. The power fist and super sledge are prewar hardware originally used by construction crews for demolition. But it certainly didn't take much imagination to find alternative uses for them.





GATLING LASER





FLAMER

We went away from using backpacks for our heavy guns, such as the flamer and the minigun. Although they're realistic given the amount of ammo you'd lug around, the backpacks really limited us in our costume and armor design.

GAUSS RIFLE

A very different design from the version seen in *Operation: Anchorage*. It uses a series of high-powered capacitors and hypermagnetized coils to propel the projectile.

Copper coils conduct electro-magnetic field to accelerate slug down 'barrel' of the rifle

Nixie readout displays number of charged capacitors

Without ammo drum

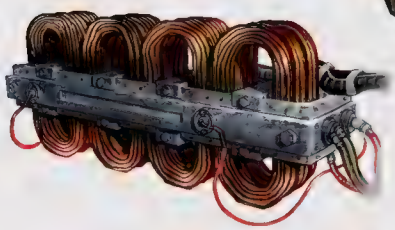
With ammo drum

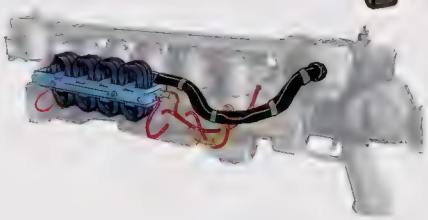
Examples of Nixie Tube Bulbs

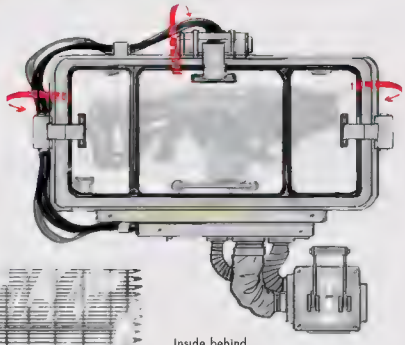
Top

Bottom

24 rnd magazine
3 rnds x 8 slot radial array

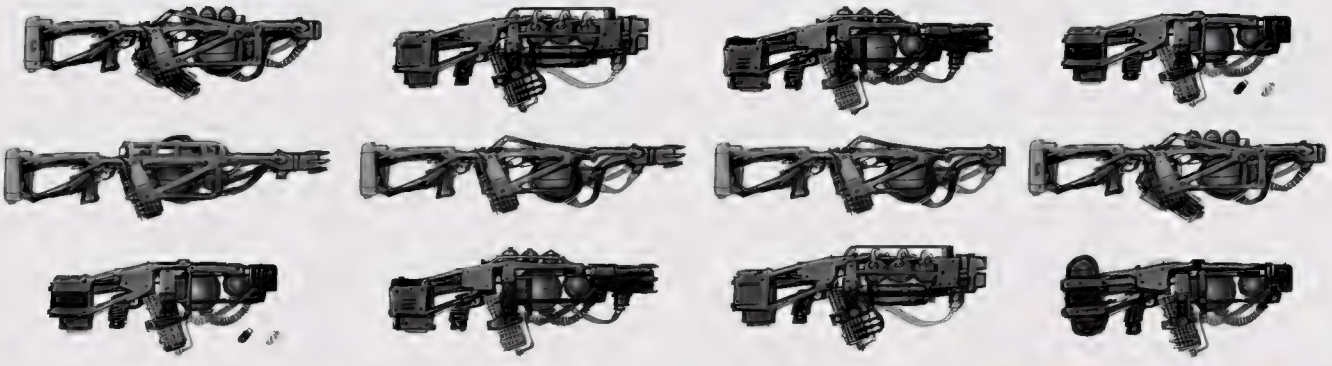






Holding Case

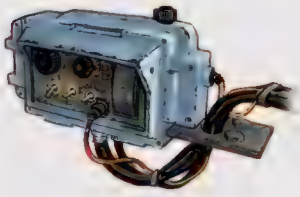
Inside behind weapon (frozen fridge element)



MISSILE LAUNCHER

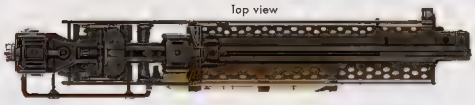
FAT MAN

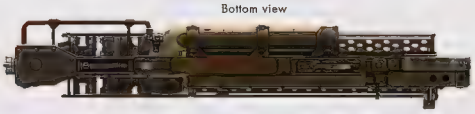
Rocket Guidance System

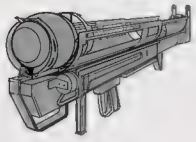


MIRV Magazine Canister

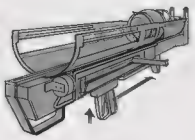
Mini-Nuke sled is launched via gas operated catapult. Retaining ring is forced down when sled reaches end of rail releasing the mini nuke



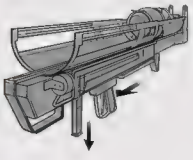




2. LOAD MINI-NUKE
Retainer Ring flips up into place, locking Mini-Nuke onto sled.



3. CHARGING MINI-NUKE
Flip up foregrip, which is really a bolt action lever, to charge bomb sled.



4. READY TO FIRE
Push foregrip back to firing position.

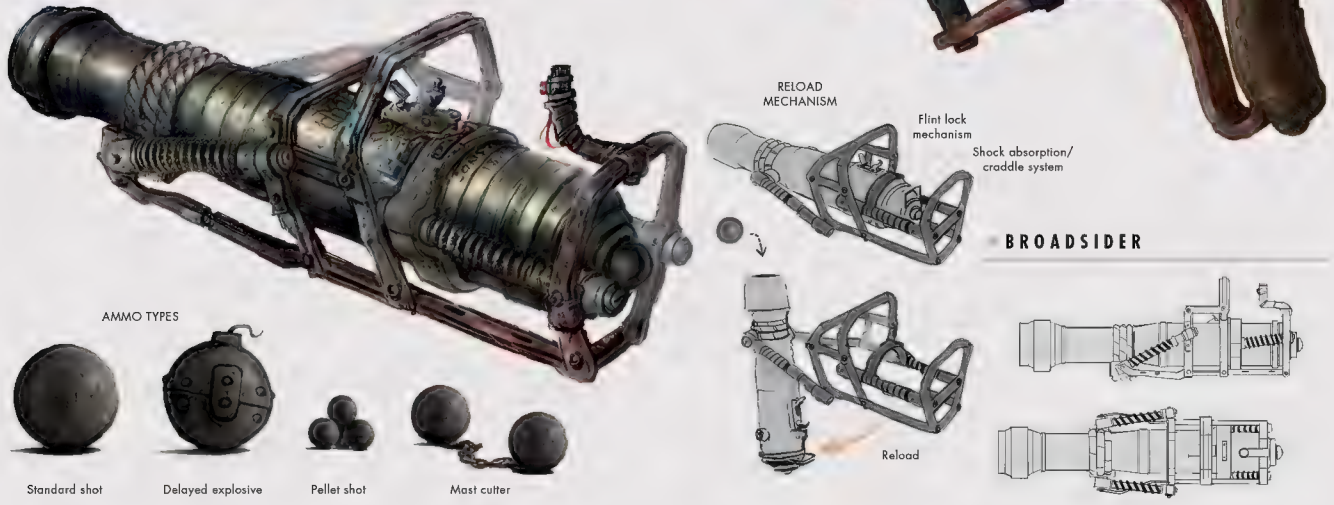
5. FIRE!

RAILWAY RIFLE

SYRINGER

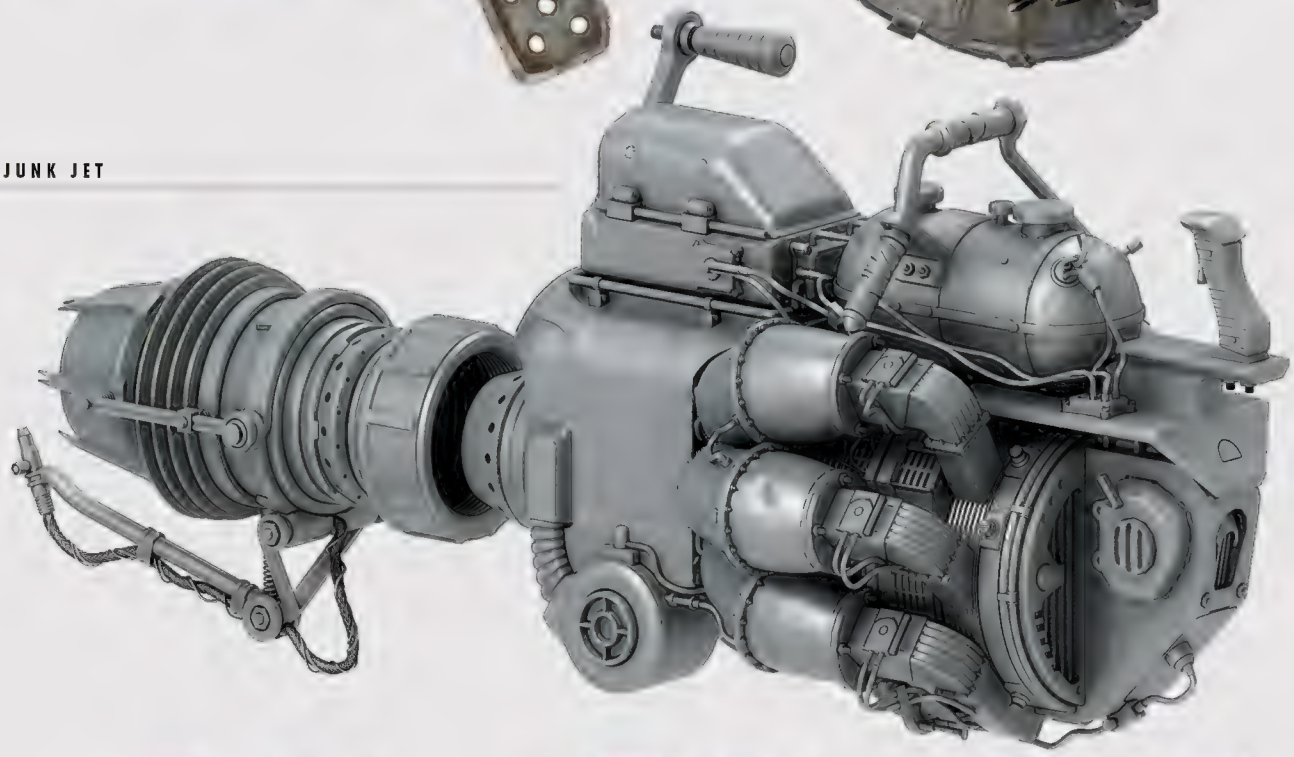
Optimized for short range
Open to load syringe
Syringe Gun with basic rifle stock
Optimized for long range
Works with the handmade mods

BROADSIDER

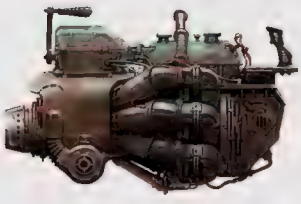


GAMMA GUN

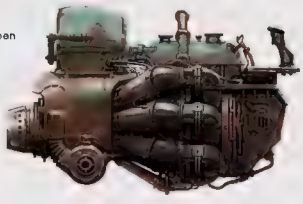
JUNK JET



Side



Ammo Hatch flips open using crank arm.

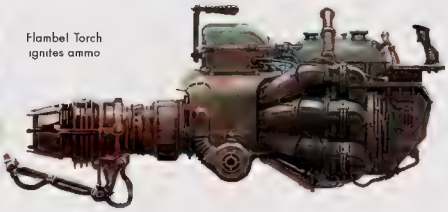


Front

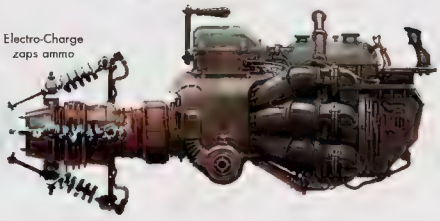
Back

Extended Range Barrel

Flambel Torch ignites ammo



Electro-Charge zaps ammo

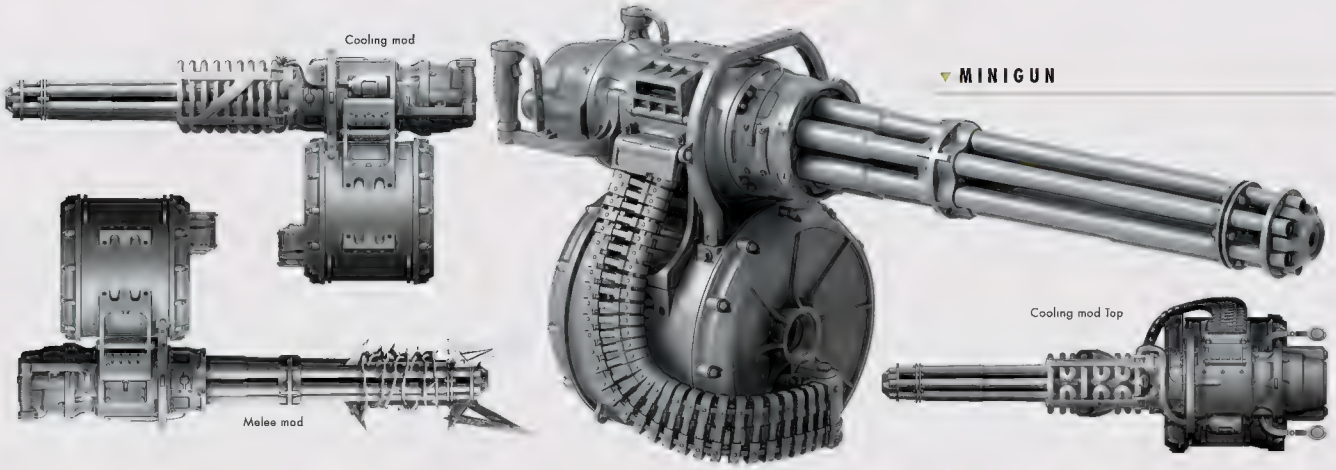


PLASMA GUN

We considered the designs of the plasma and laser guns from *Fallout 3* to be pretty much perfect, so we didn't want to alter them any more than necessary. This was mainly an exercise in adding some fidelity in the detailing and converting to the modular system.

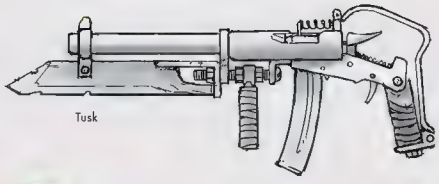
ALIEN BLASTER

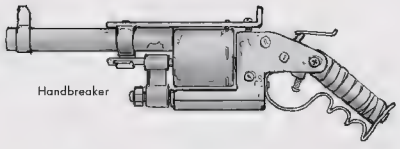
MINIGUN

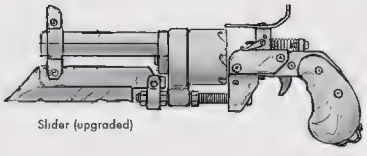


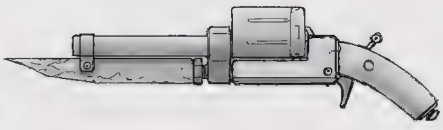
10 MM PISTOLS

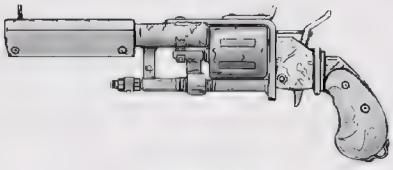
HANDMADE PISTOLS



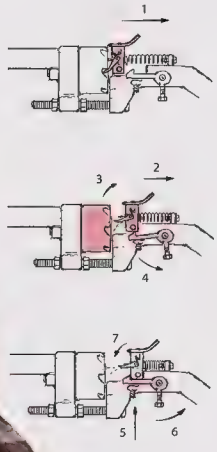




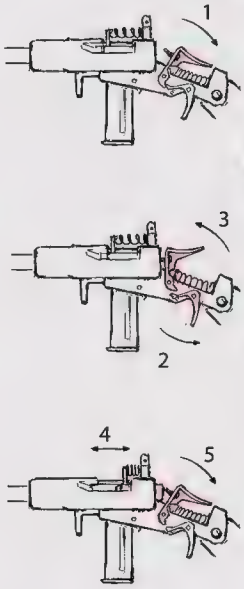


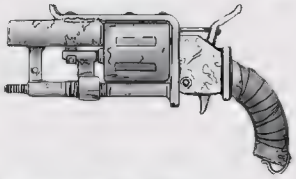


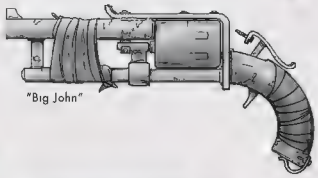
Slider Mechanics

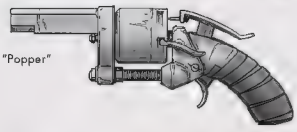


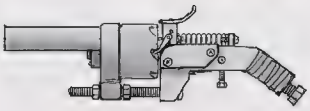
Automatic Blowback

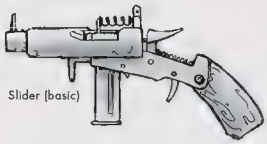


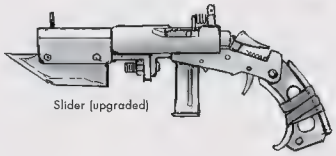










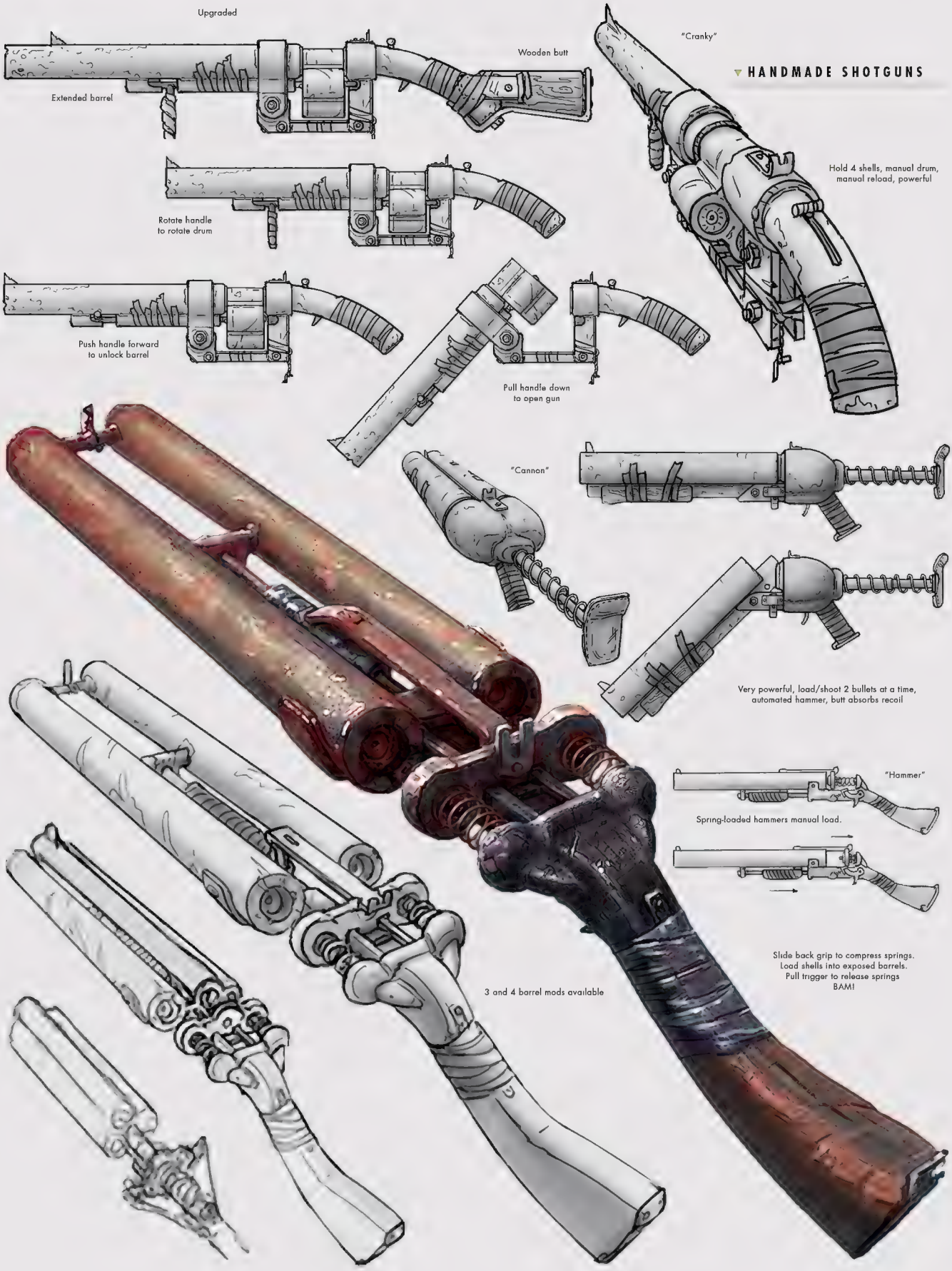


SLIDER (basic)
Hammer slides back & rotates drum, drum & barrel rotate together

SLIDER (upgraded):
Long barrel, blade, wood handle, new hammer guard & trigger

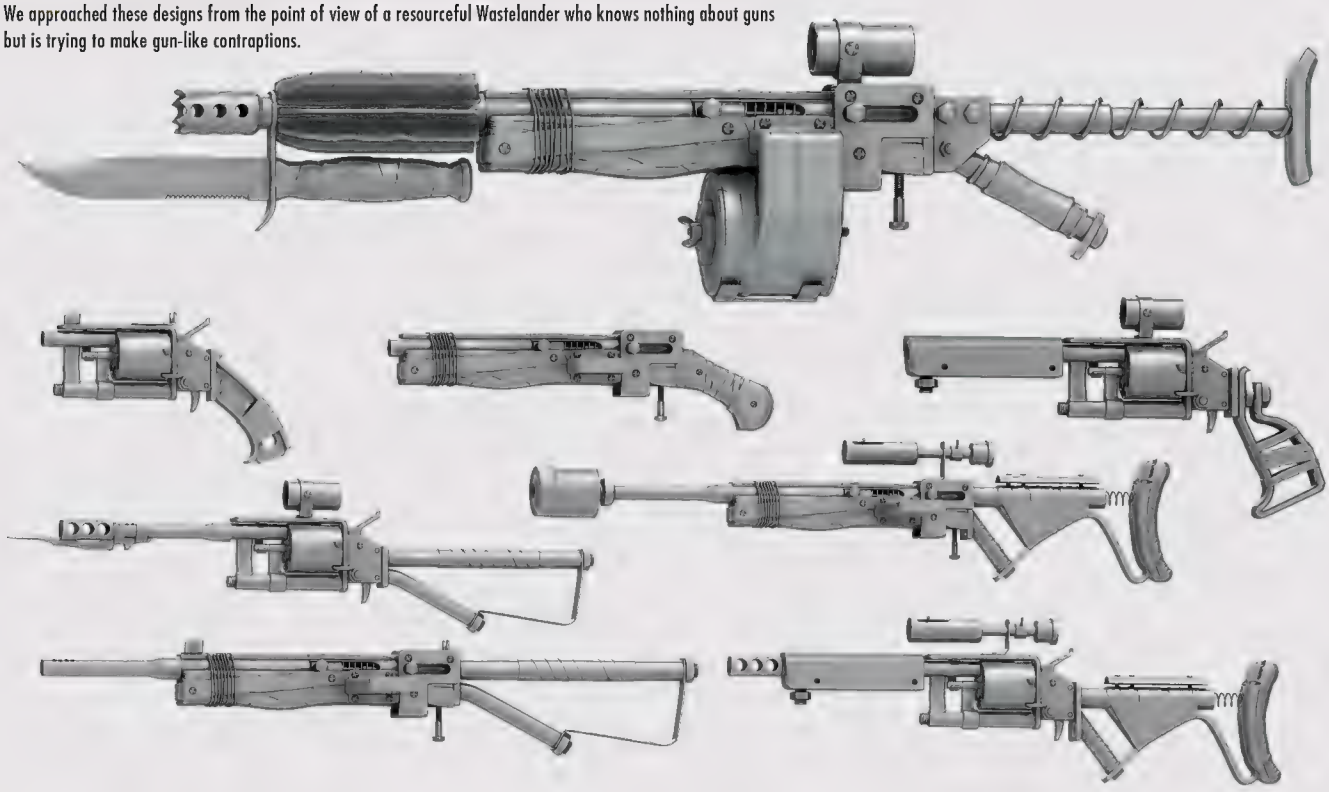
TUSK
Handle made out of tusk; drum, barrel & blade rotate together

HANDBREAKER
Drum opens independently, upgraded handle, snap-on adjustable front sight

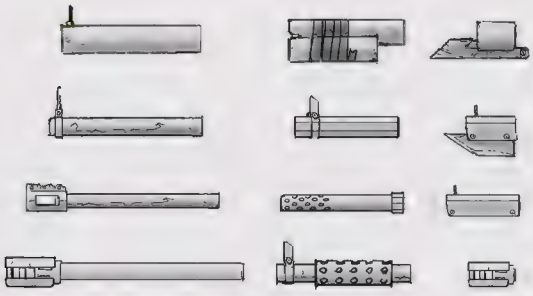

Upgraded
Wooden butt
Extended barrel
"Cranky"
Hold 4 shells, manual drum, manual reload, powerful
Rotate handle to rotate drum
Push handle forward to unlock barrel
Pull handle down to open gun
"Cannon"
Very powerful, load/shoot 2 bullets at a time, automated hammer, butt absorbs recoil
"Hammer"
Spring-loaded hammers manual load.
Slide back grip to compress springs.
Load shells into exposed barrels.
Pull trigger to release springs
BAM!
3 and 4 barrel mods available

PIPE GUNS

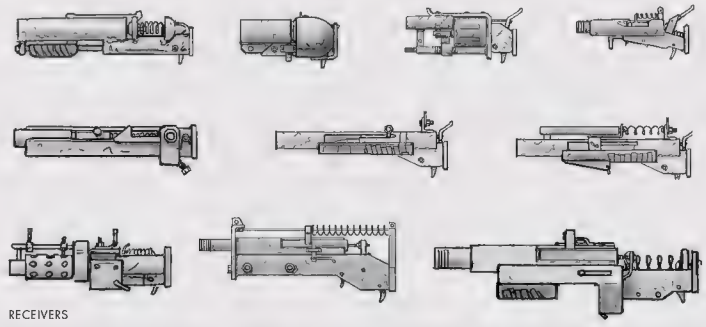
We approached these designs from the point of view of a resourceful Wastelander who knows nothing about guns but is trying to make gun-like contraptions.



HANDMADE WEAPONS SYSTEM

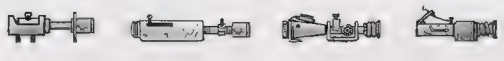


BARREL EXTENSIONS



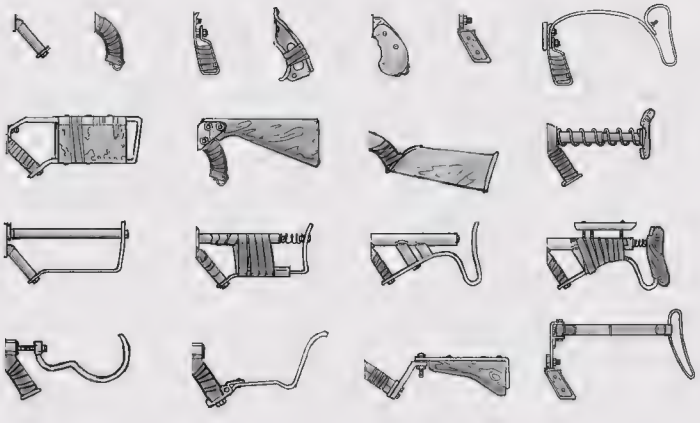
RECEIVERS

CLIPS AND MAGAZINES



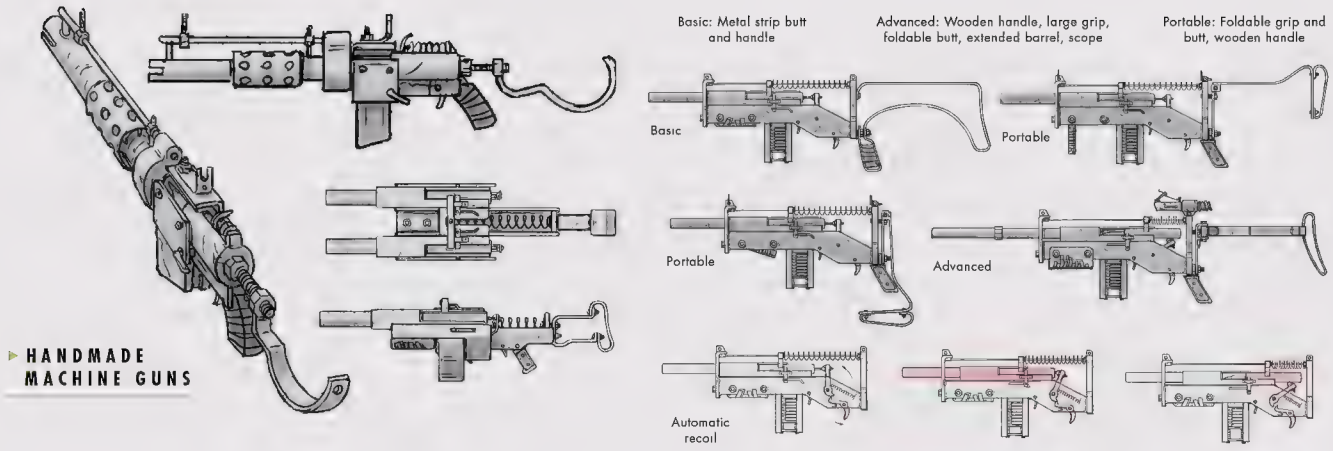
SCOPES

FOREGRIPS



GRIPS AND STOCKS

HANDMADE MACHINE GUNS



OPTIMIZED FOR ACCURACY ◂ RECEIVER AND BASIC HANDLE ▸ OPTIMIZED FOR SPEED

MANUAL OPEN
Slowest, very powerful and reliable, 2 barrels

PUMP
Slightly faster reload, less reliable, 2–3 barrels.

DRUM
Powerful, up to 6 rounds.

CRUDE BOLT
Worst receiver—powerful, slow, not reliable.

BOLT
Most accurate and reliable, but slow.

GAS
Fast and accurate.

CRUDE BLOWBACK
Very Fast, overheats, unreliable.

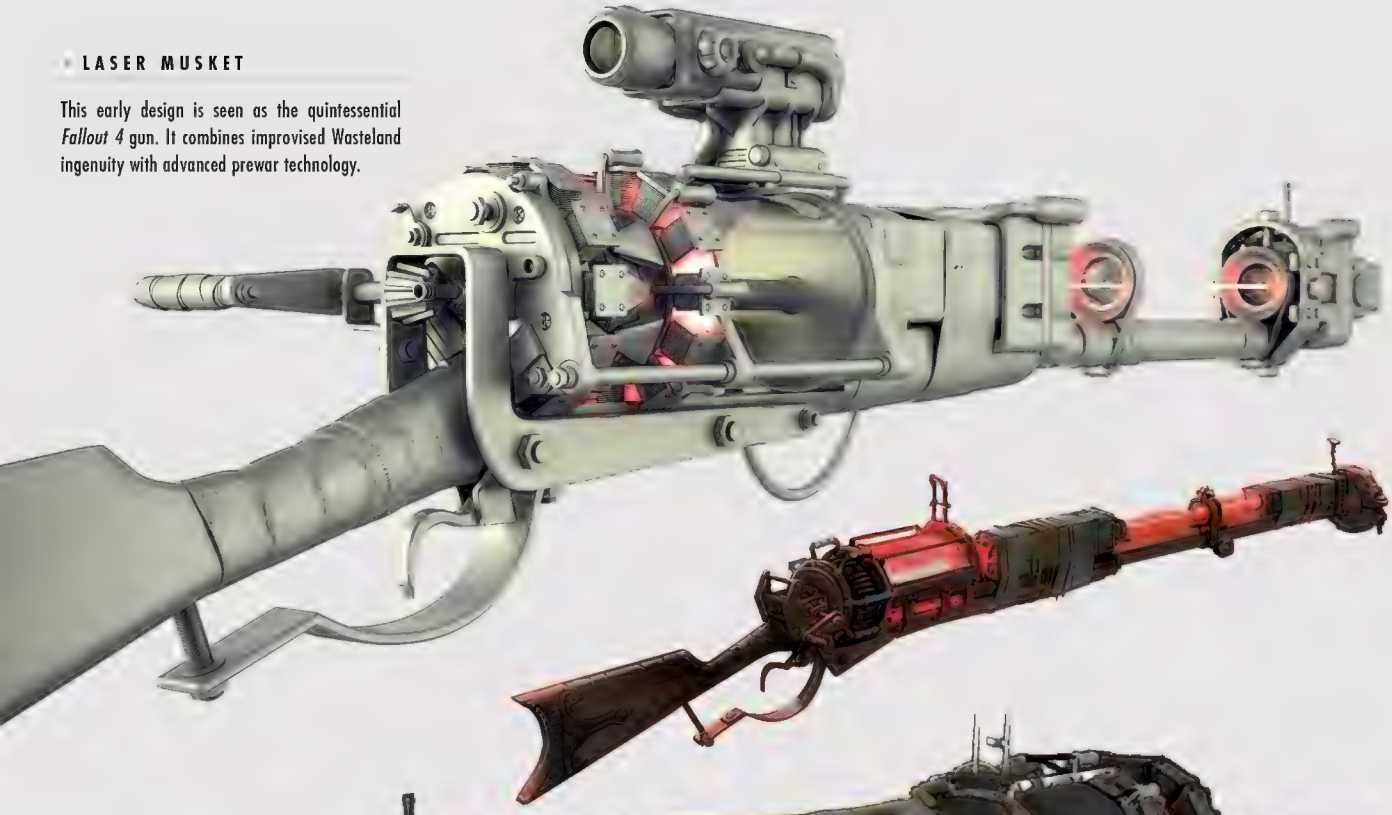
BLOWBACK
Fastest, overheats, small caliber, light.

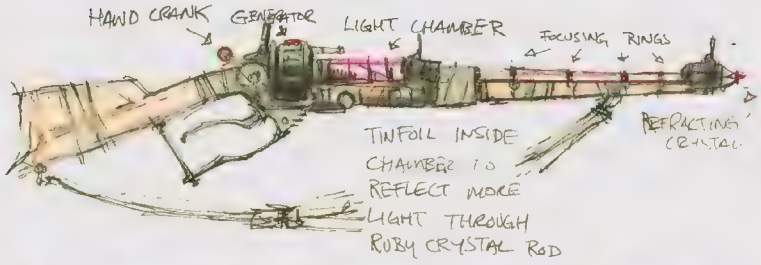
RECOIL
Fast and powerful, but less accurate

2 BARREL RECOIL
Very powerful, inaccurate, heavy

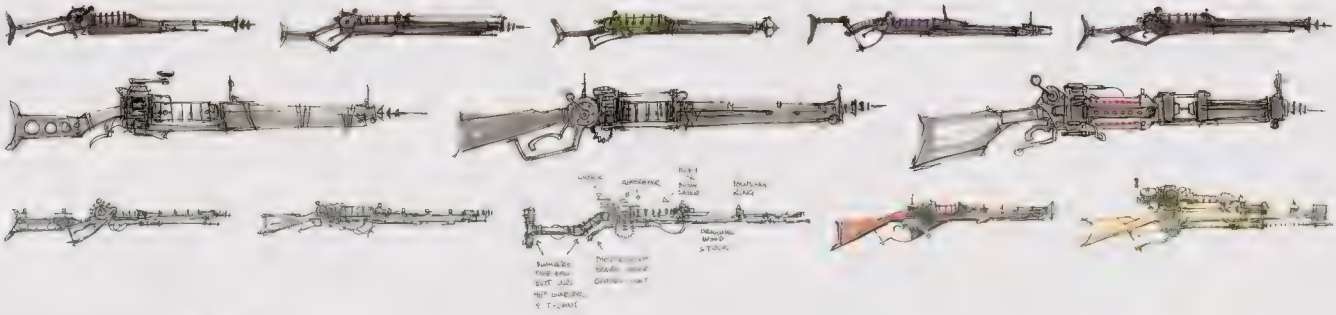
LASER MUSKET

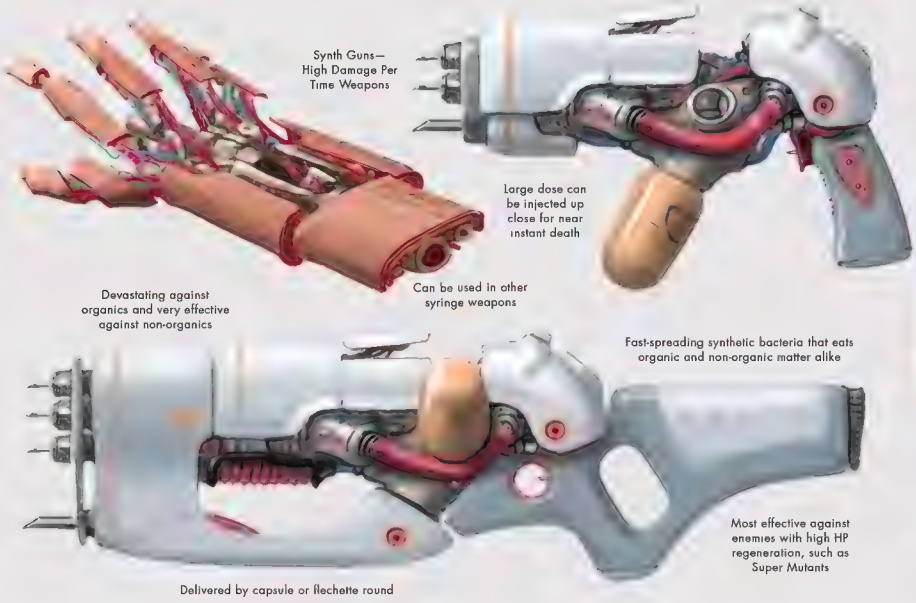
This early design is seen as the quintessential *Fallout 4* gun. It combines improvised Wasteland ingenuity with advanced prewar technology.





The player will see the laser in its idle state and it will dramatically alter the look of the rifle for each Mod.





Fast-spreading synthetic bacteria that eats
organic and non-organic matter alike
Most effective against
enemies with high HP
regeneration, such as
Super Mutants
Delivered by capsule or flechette round

INSTITUTE BIOWEAPONS

An early synth weapon concept that didn't gain traction.

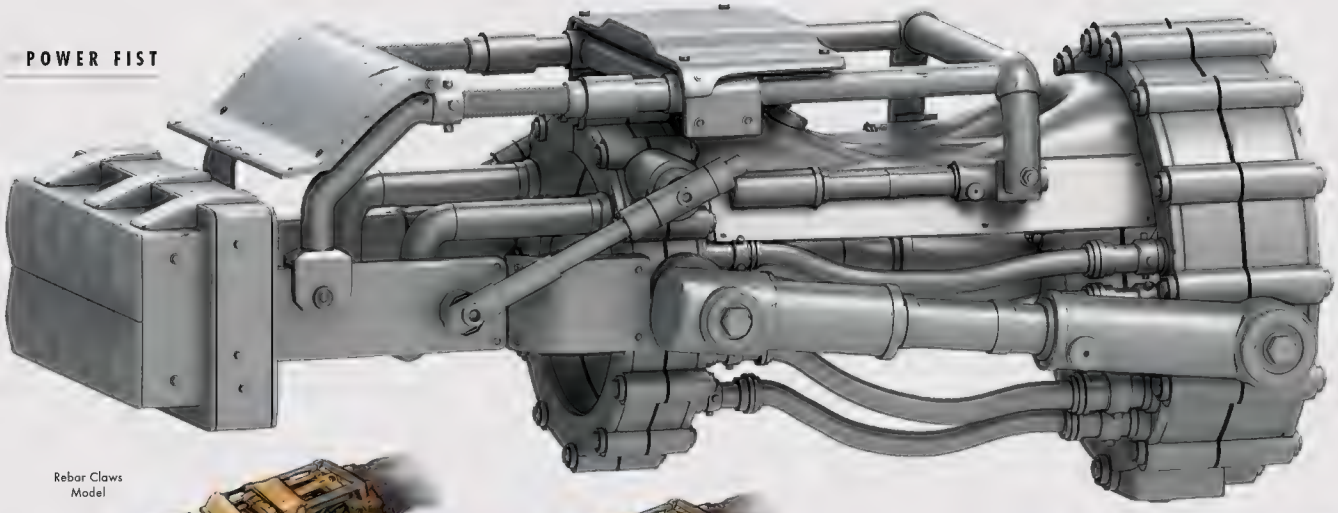
INSTITUTE LASER GUNS

The Institute developed its own laser technology. But because our firing and reloading animations needed to be shared with the standard laser set, this design was based on the same overall positioning for the animation touch points (such as the handle, foregrip, and ammo).

TARGETING SCOPE

LASER GUNS

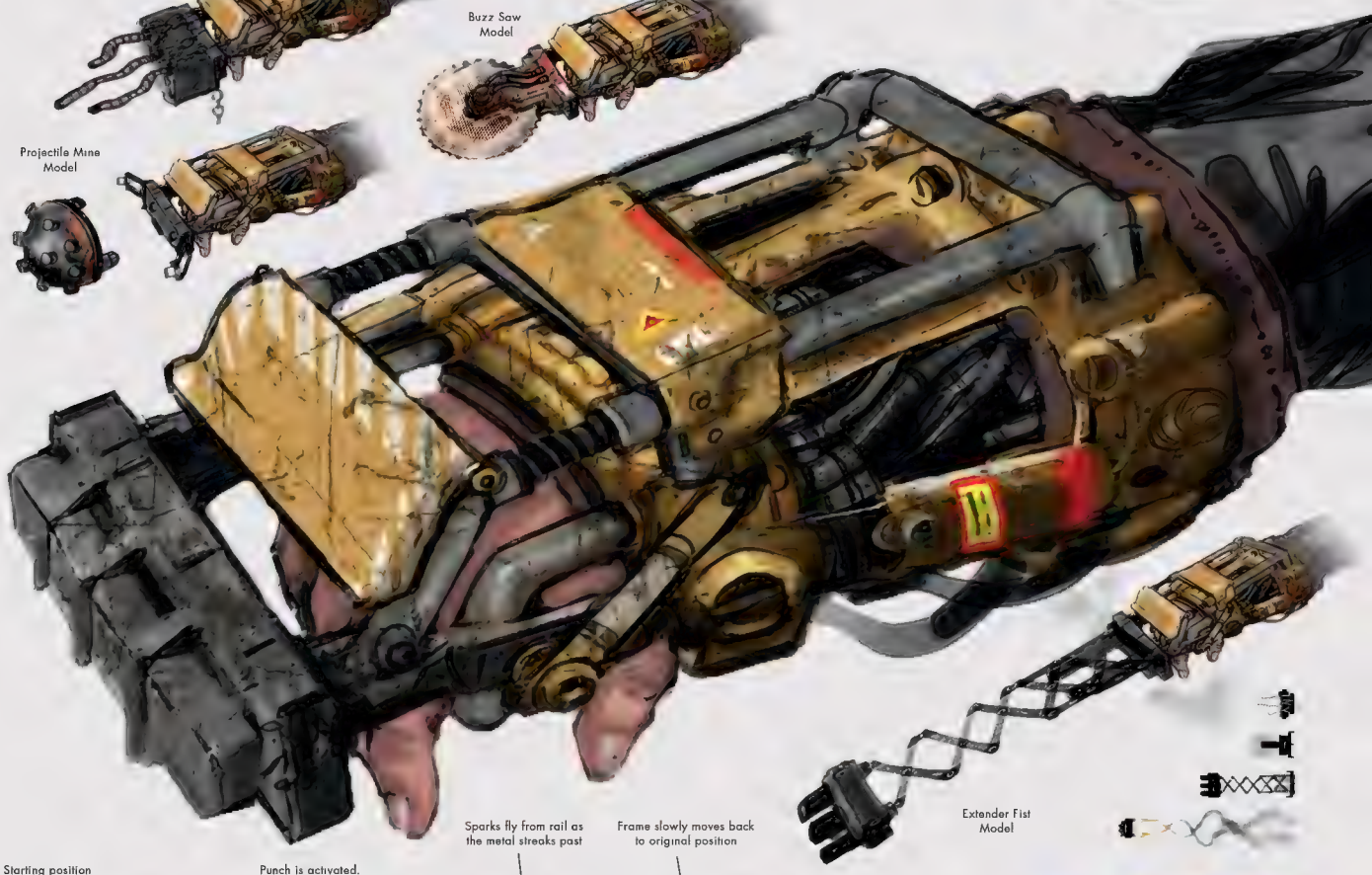
POWER FIST



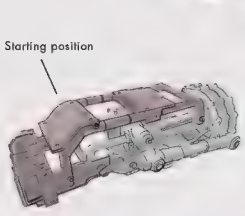
Rebar Claws
Model

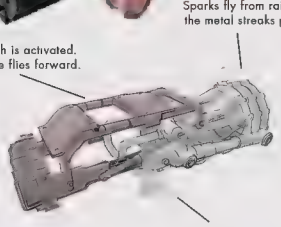
Buzz Saw
Model

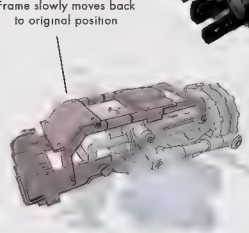
Projectile Mine
Model



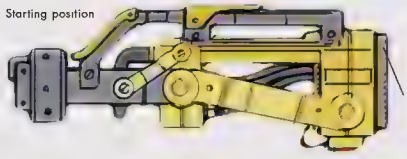
Extender Fist
Model

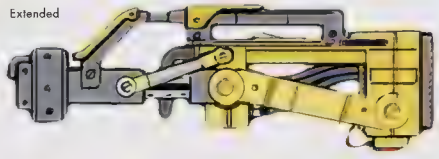

Starting position


Punch is activated.
Frame flies forward.
Sparks fly from rail as
the metal streaks past
Short quick
burst of steam


Frame slowly moves back
to original position
Big clouds of hissing steam
as pressure is released

Proxy Model


Starting position


Extended

1. Turn valve to release gas

2. Turn knob to activate pilot light (keep face and hair clear of apparatus)

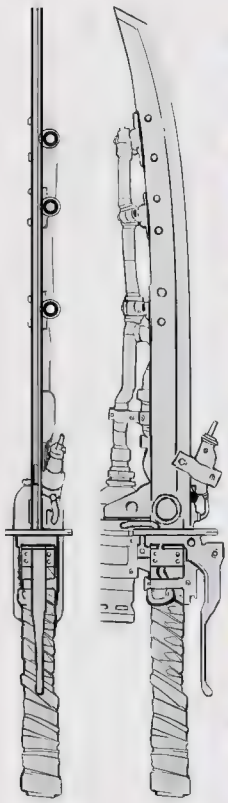
3. Keep knob turned until flame ignites

4. Use accelerator handle to increase flame intensity

5. Sit back and watch the carnage (marshmallows optional)

SHISHKEBAB

A more compact version of the original, this uses a potent fuel so you don't have to carry a motorcycle tank around.



ARMY
ARMY
ARMY

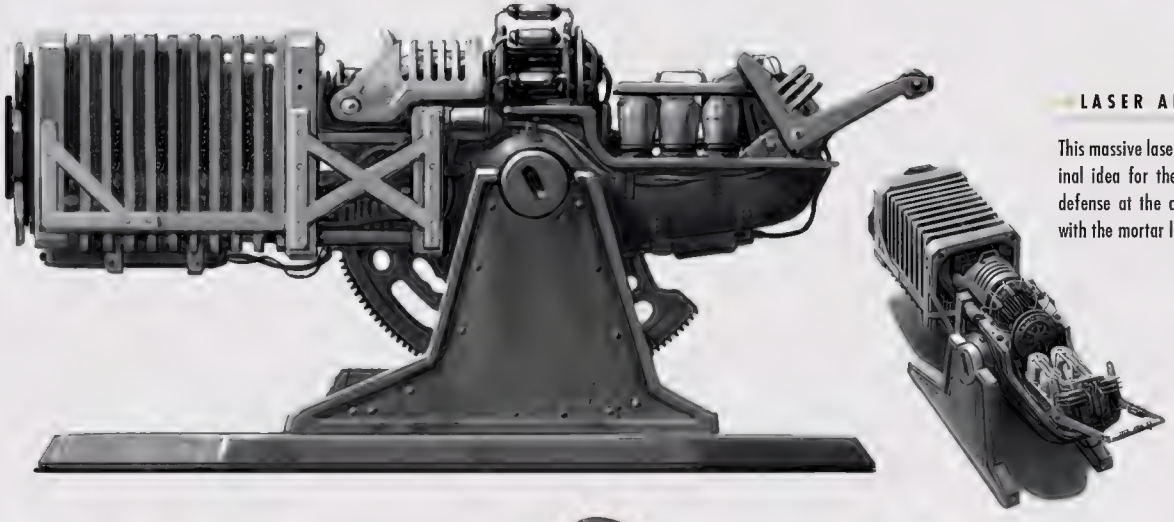
SUPER SLEDGE

ROCKET BOOSTER UPGRADE
When a certain acceleration point is reached, the rocket booster is activated. Needless to say the target area and trajectory need to be well thought out before starting the swing

MINES

GRENADES

LIBERTY PRIME BOMB



LASER ARTILLERY

This massive laser cannon was the original idea for the Minutemen artillery defense at the castle. They ended up with the mortar launcher instead.

MORTAR

Chapter 6

VEHICLES

Chapter 6
VEHICLES

AUTOMOBILES REPRESENT one of our best opportunities to convey a sense of the design style of the world before the war. So much of American culture is expressed through the colorful cars and trucks people once drove, and although none of them actually work anymore (and also have a tendency to explode), they're one of the most common elements you'll see as you explore the Wasteland. We spent a fair amount of time designing and creating different vehicles. We needed plenty of variety and wanted to use them frequently as set dressing. Each model had a range of colors and conditions, from rusted-out hulks to fairly intact vehicles with the paint still in good condition. We really liked to add a little style with the use of bright accent colors on the cars and other background pieces. Luckily the space-age ceramic-based paint formulations used in the 2070s were extremely resistant to fading and rust.

The large sedan seen here returns from *Fallout 3*, along with the classic Fusion Flea, but we also have a host of new vehicles that were late-model designs at the time of the war. The coupe and the sports car have sleek, streamlined styling with rounded cabins and bubble-shaped cockpits. But due to the engineering limitations of the bulky mini reactor engines, the packaging efficiency for most of the vehicles is poor.

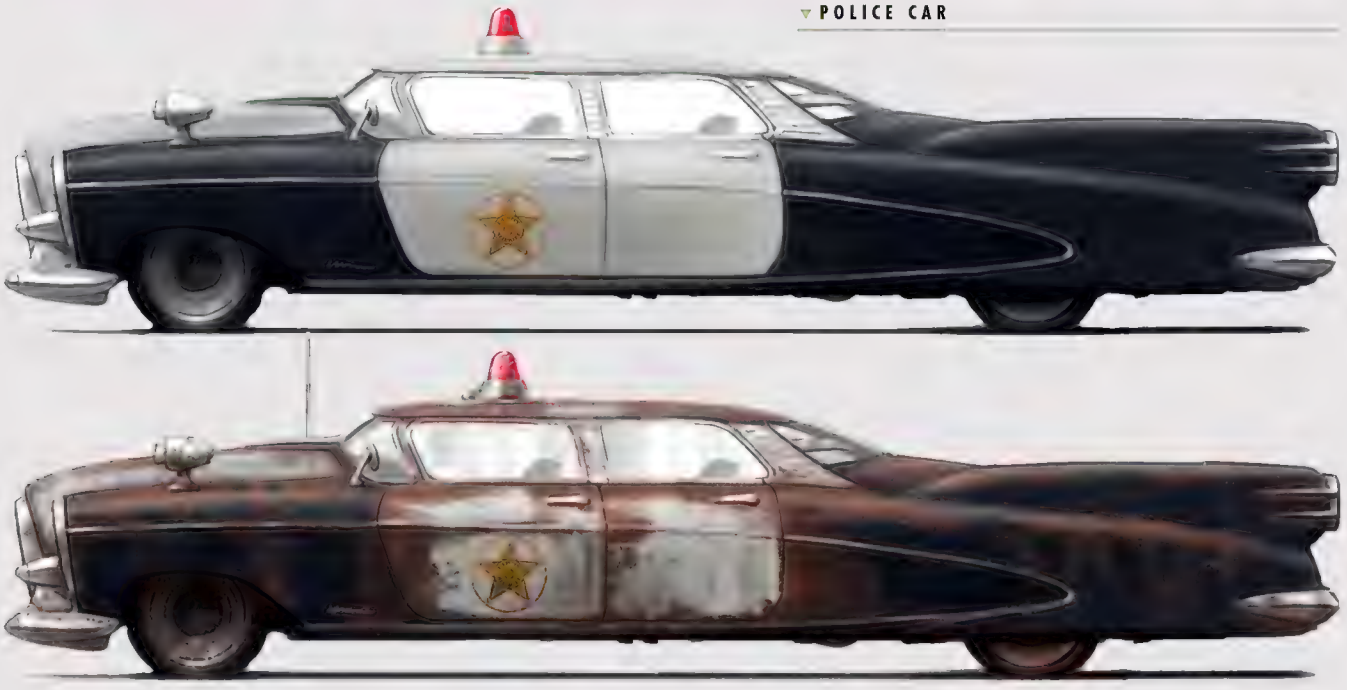
Our aircraft designs were revisited for this project as well. Not having a massive crashed airliner in *Fallout 3* always felt like a missed opportunity, given the precariousness of being in the air at the moment of nuclear devastation. This time, since an airport is a major location in our world, we envisioned majestic flying-wing jumbo jets as the preferred method of long-distance travel. These started out much, much bigger than what we ended up with in the game, and even still, the plane wreckage is a bit oversized in comparison to the footprint of our airport.

However, one vehicle whose size is both impressive and appropriate is the *Prydwen*, the only postwar-built airship. We went with a full-on diesel-punk design, combining elements of Zeppelins and naval vessels and using mysterious technologies (beyond simple hydrogen) to keep it afloat. Its complement of Vertibirds are of a different variety than the gunships used by the Enclave—better suited to troop transport but modified for deployment from the airship.

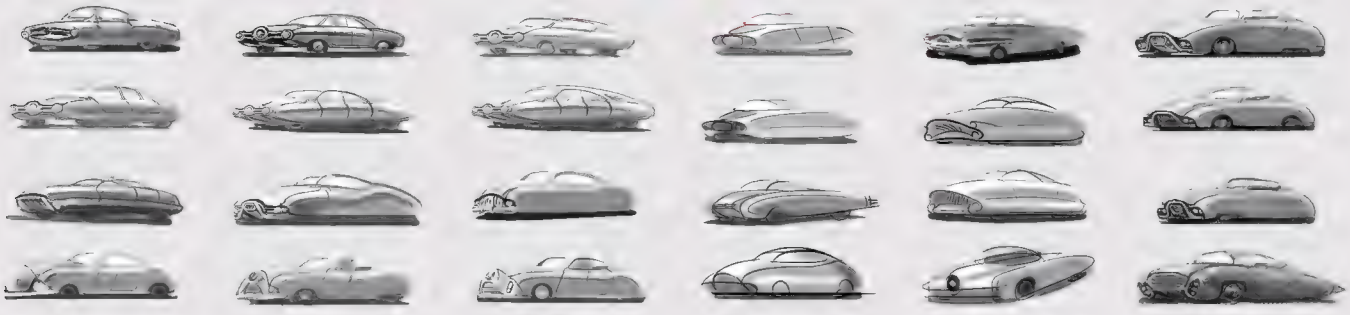
SEDAN

A reimagining of the classic two-door Corvega from *Fallout 3*.

POLICE CAR



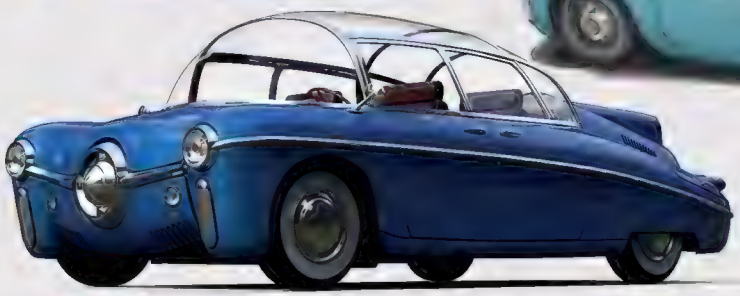
COUPE

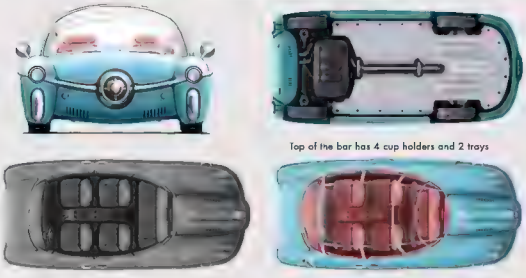


ZIP

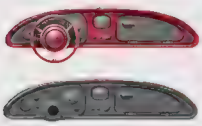
Another little bubble car to complement the Fusion Flea. Cars are either huge or tiny in *Fallout*, a world of extremes.

STATION WAGON





Car wheel is leather and chrome



Front panel is lined in leather Chrome accessories.

Cabin walls are lined with plush leather. Chrome accessories.

Bar is hard covered in leather. Sliding doors on sides. Transmission stick up front. Pull out bin in the back.

VAN

SPORTS CAR

This was created near the end of the project; we really wanted to get a sleek sports car in there.

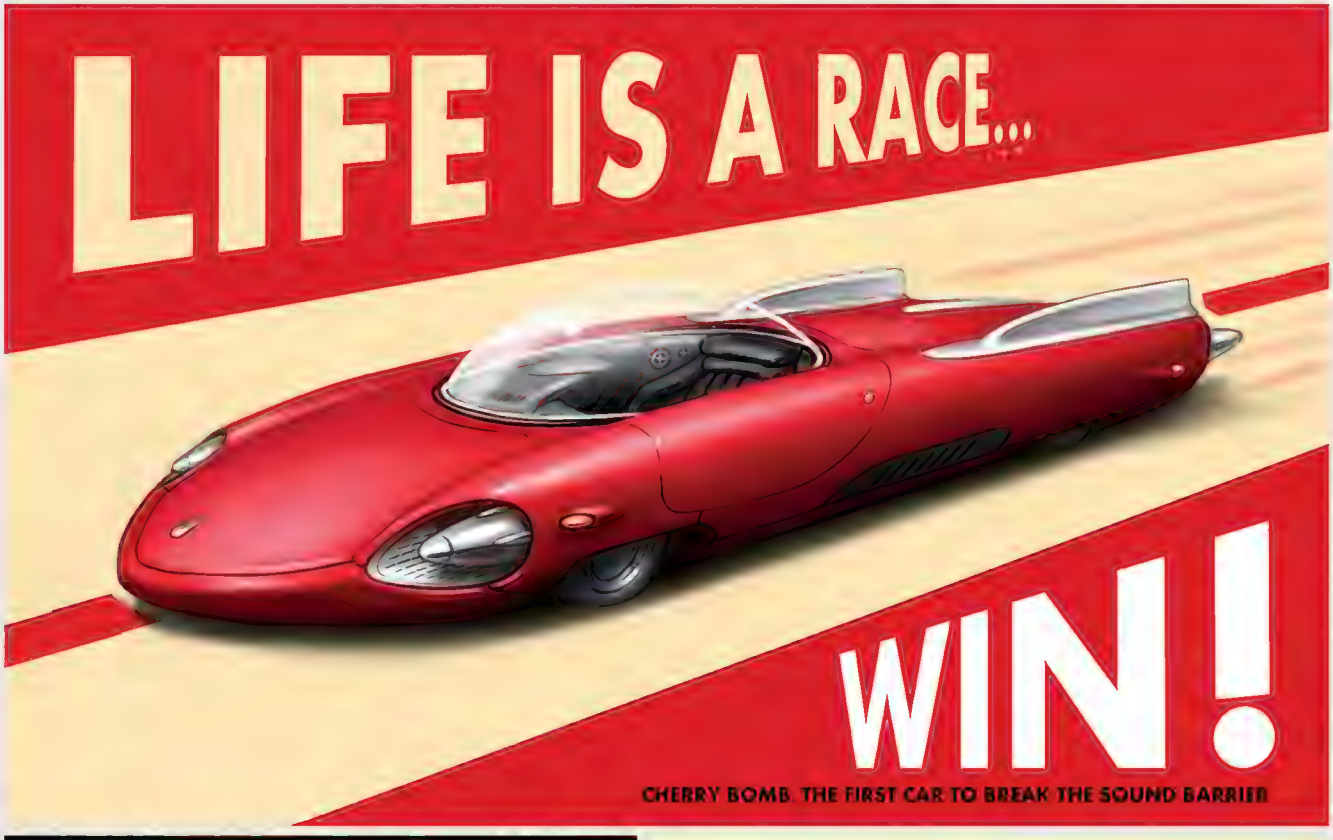
PICK-R-UP TRUCK

An American staple. As a one-seater, it is of questionable practicality (there's plenty of room in the bed, though).

MOTORCYCLE

BAR!
Because life doesn't have to stop after you have kids!

The All-New
PICK-R-UP
Ain't No Load She Can't Haul!

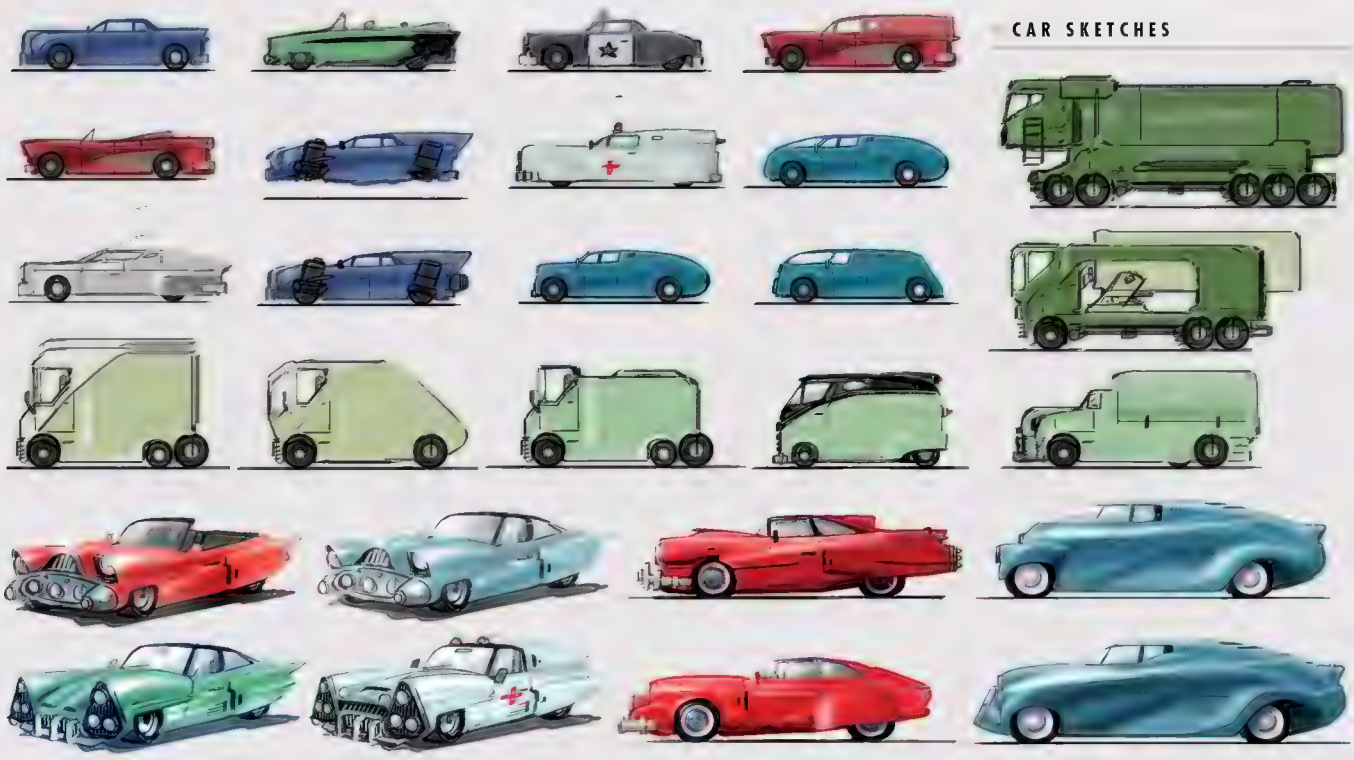

LIFE IS A RACE...
WIN!
CHERRY BOMB. THE FIRST CAR TO BREAK THE SOUND BARRIER

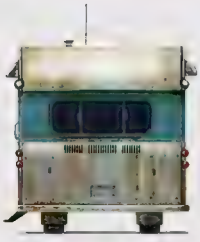
Lone Wanderer
LEAVE WORK BEHIND.

▸ FUSION FLEA

A favorite from *Fallout 3* returns, inspired by the classic Messerschmitt three-wheeler from 1955.

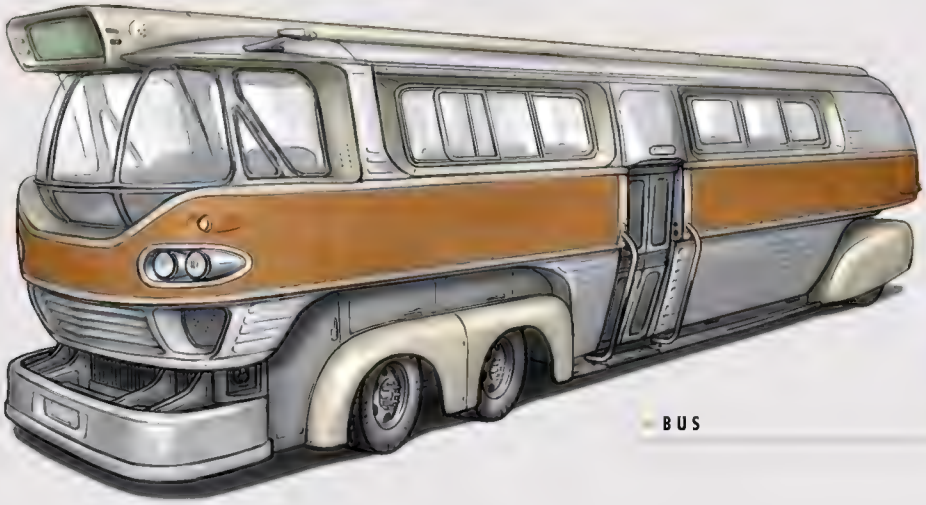
CAR SKETCHES





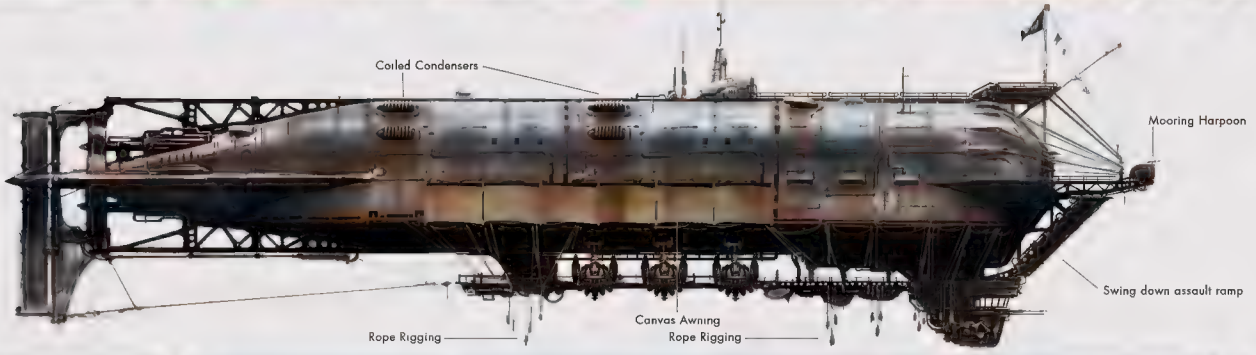
TRAILER

EIGHTEEN-WHEELER



BUS

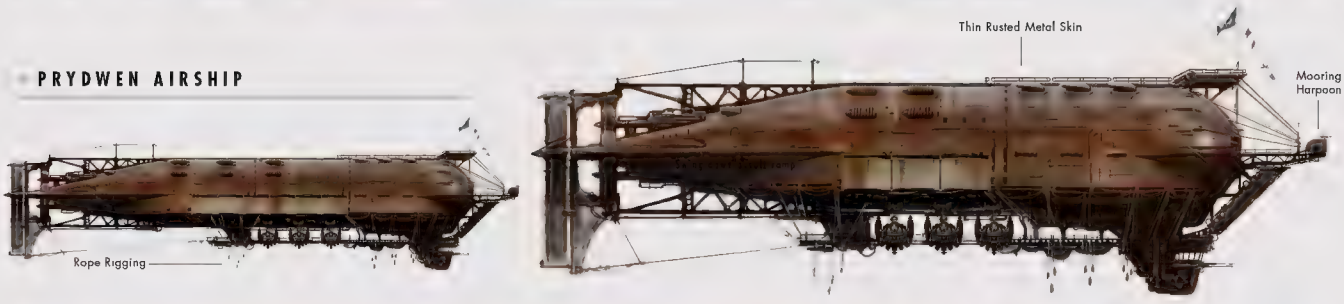
PRYDWEN MAIN DECK



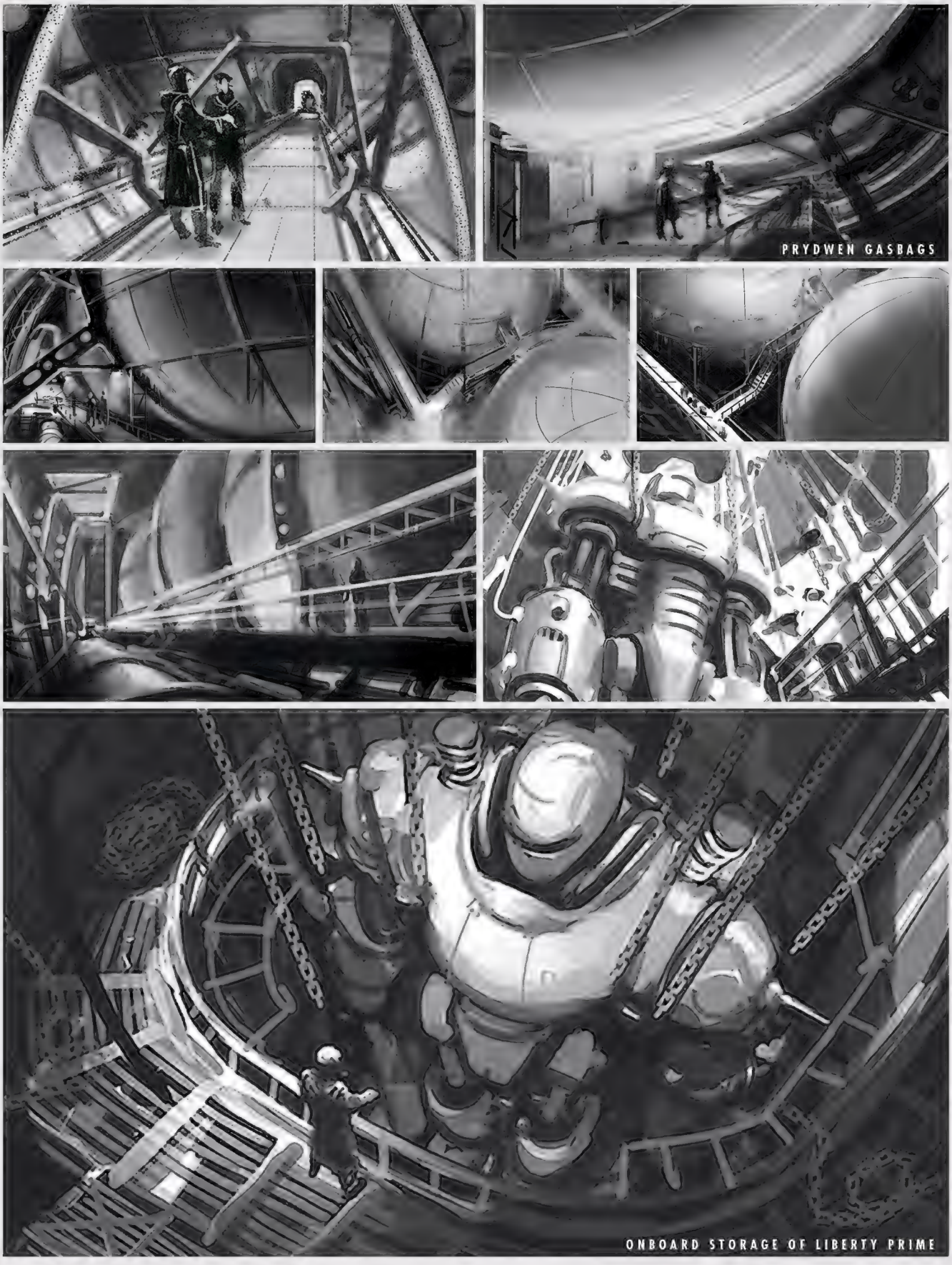
PRYDWEN GASBAG LATTICE SUPPORT

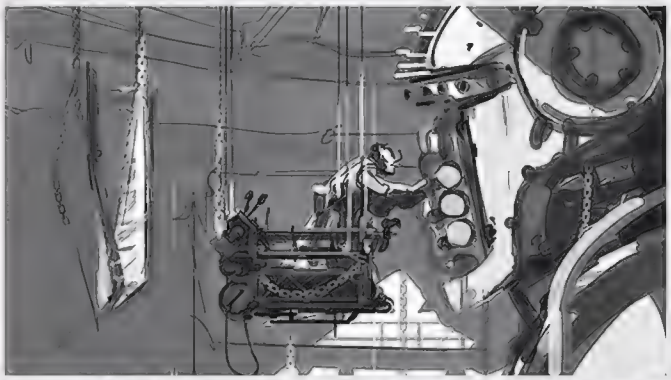
PRYDWEN BOW

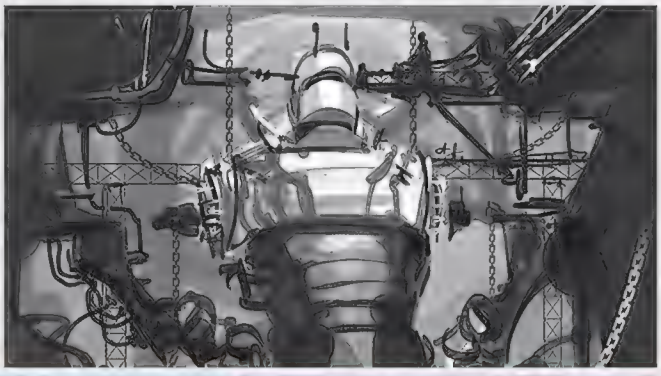
PRYDWEN AIRSHIP



PRYDWEN AIRSHIP EARLY SKETCH


PRYDWEN GASBAGS
ONBOARD STORAGE OF LIBERTY PRIME



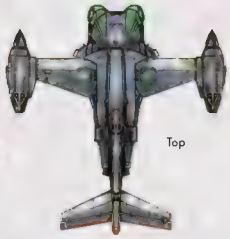


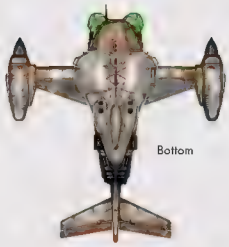
AIRSHIP AND GIANT ROBOT ATTACK!

This painting was the inspiration for including an airship, as well as the giant robot that later became Liberty Prime.

VERTIBIRD

This design is the result of a goldfish meeting a Hind helicopter. It needed to be bulky to have enough room for power armor units to maneuver inside its cabin.



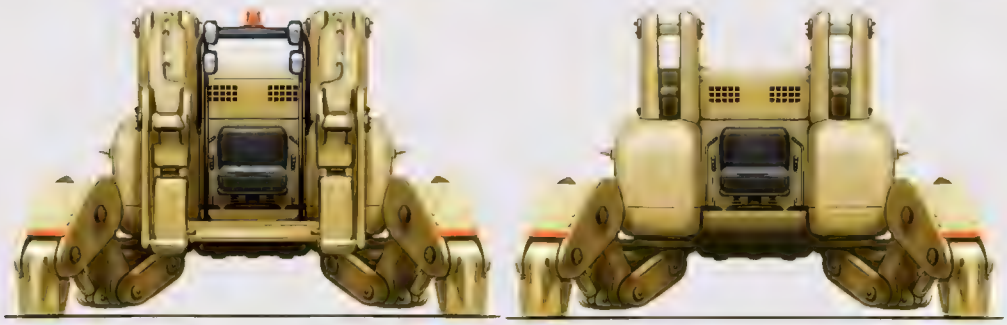


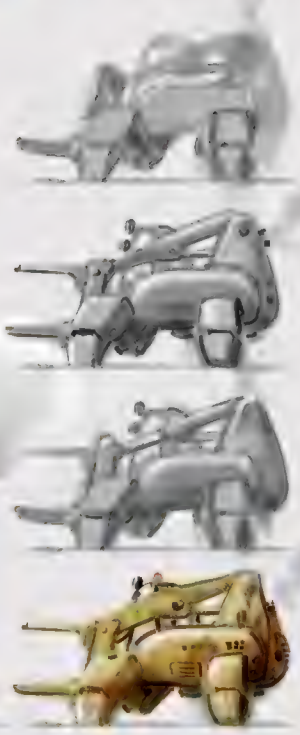
VERTIBIRD DETAIL

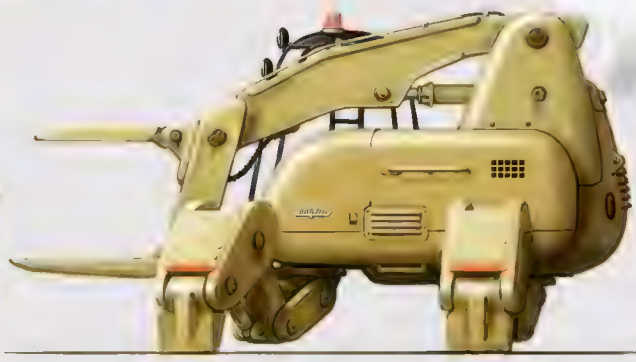
VERTIBIRD CABIN

VERTIBIRD COCKPIT

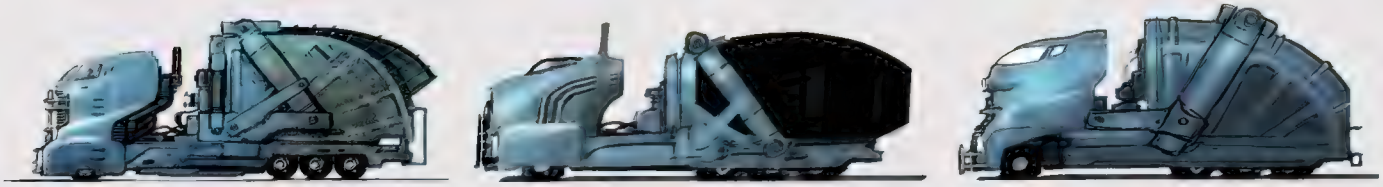
CONSTRUCTION VEHICLE EXPLORATION



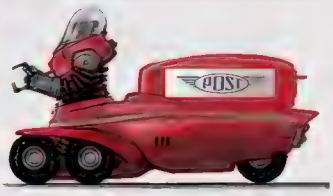




GARBAGE TRUCK



FORKLIFT



FORKLIFT

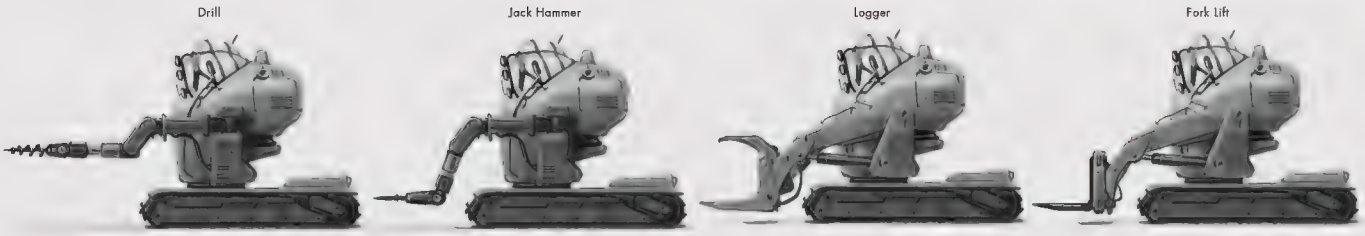
TRACTOR

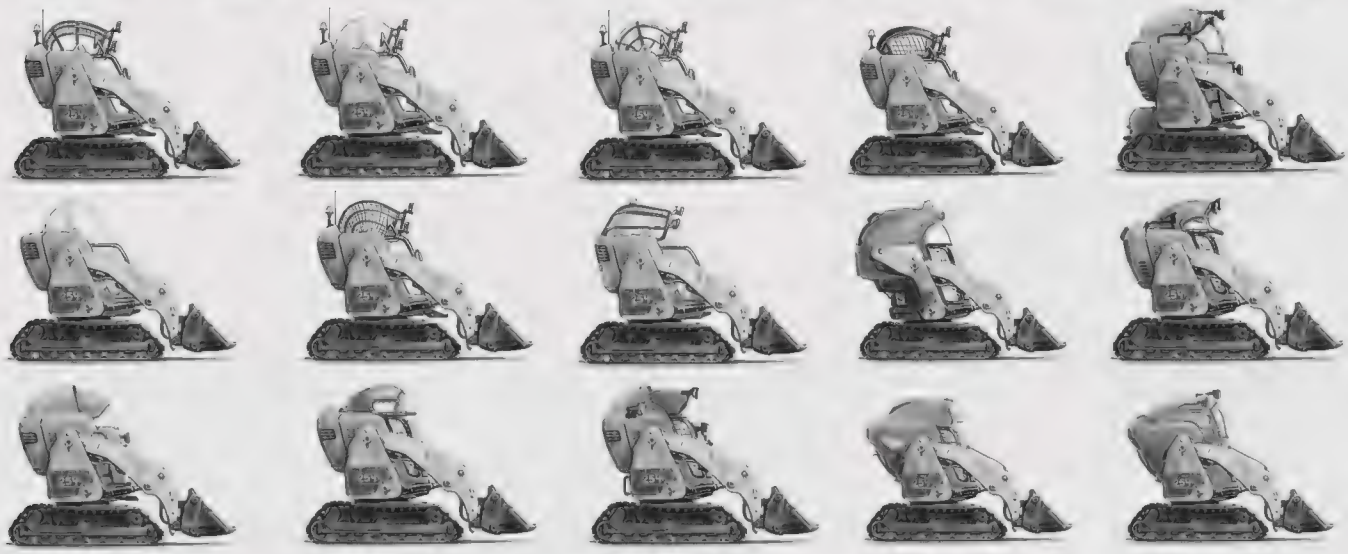
There's not a ton of farmland or fields to plow in the fairly dense Wasteland, but tractors have so much personality we made an effort to include one.

STREET CLEANER

MEGALOADER

Designed to be the ultimate construction vehicle, the megaloader is able to take a variety of arm attachments for different work scenarios.





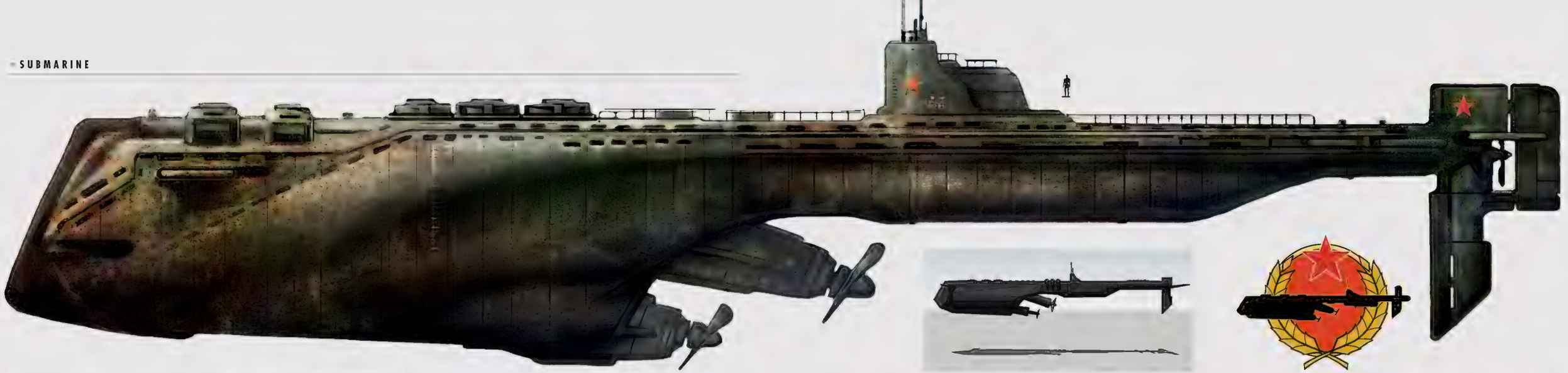
PRIVATE JET

PLANE IDEAS

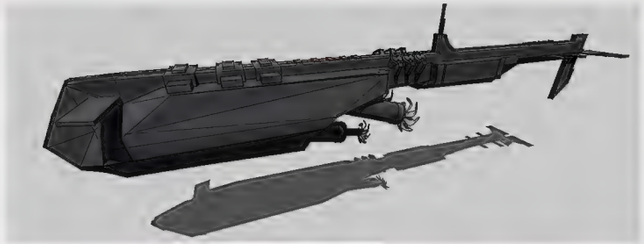
UFO

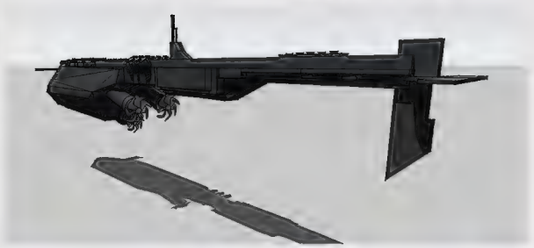
26.2[10]

SUBMARINE



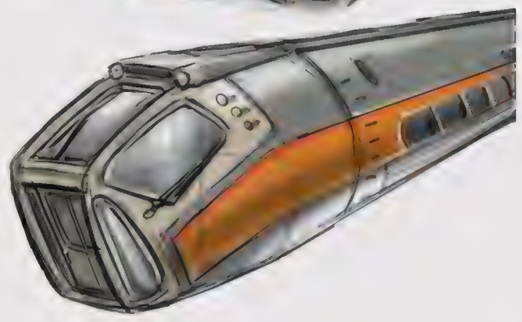
Proxy Model for Paintovers





MONORAIL

MISSILE LAUNCHER



SHIP IDEA 4—CRUISE SHIP

CRUISE SHIP 7

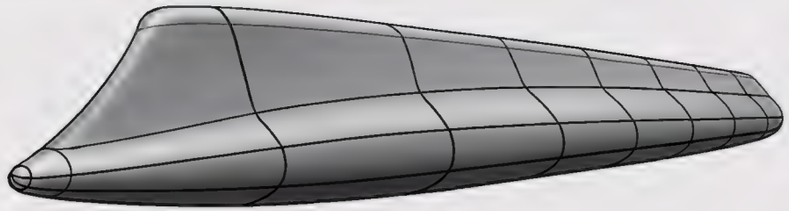
SHIP IDEA 8—CARGO SHIP

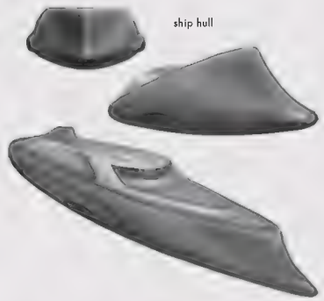
SHIP IDEA 6B—TANKER SHIP

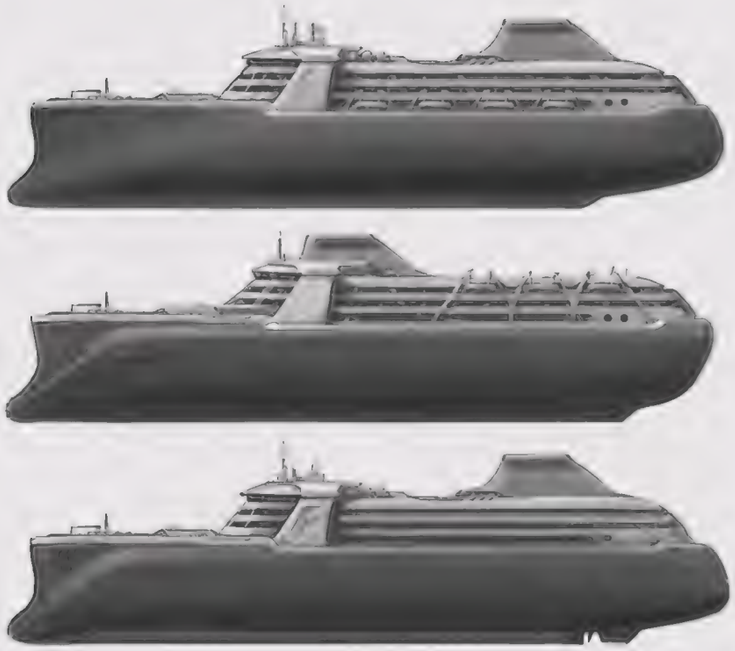
SHIP IDEA 7—CARGO SHIP

SHIP IDEA 5

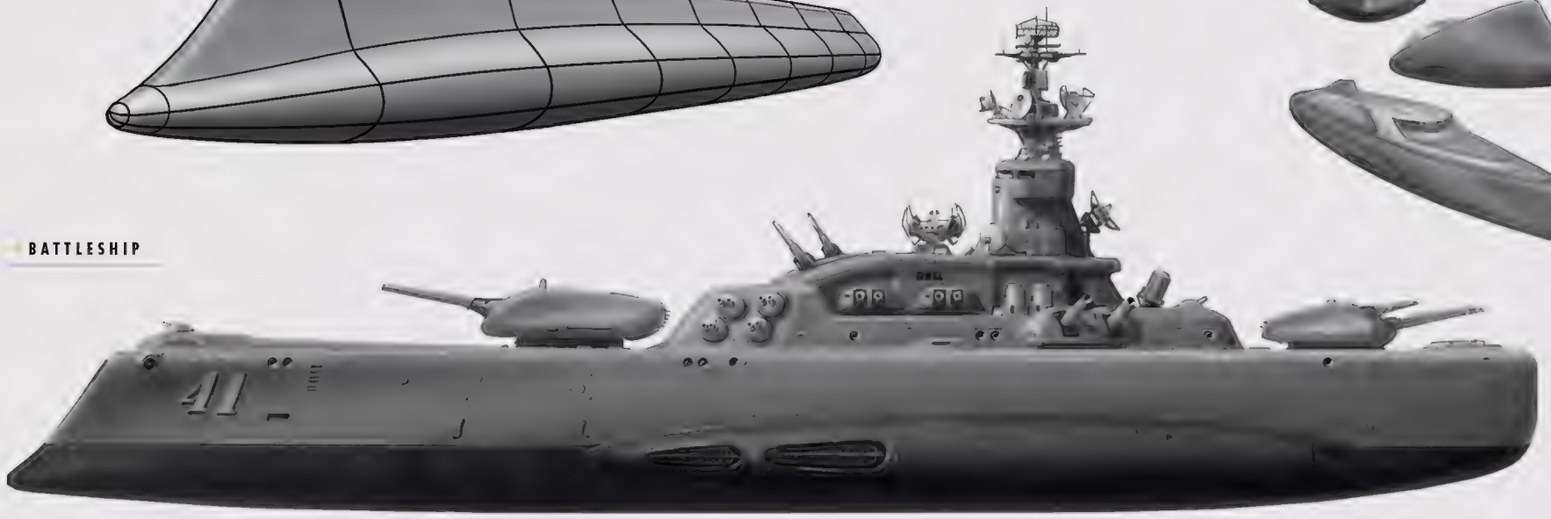
SHIP HULL SHAPE STUDY





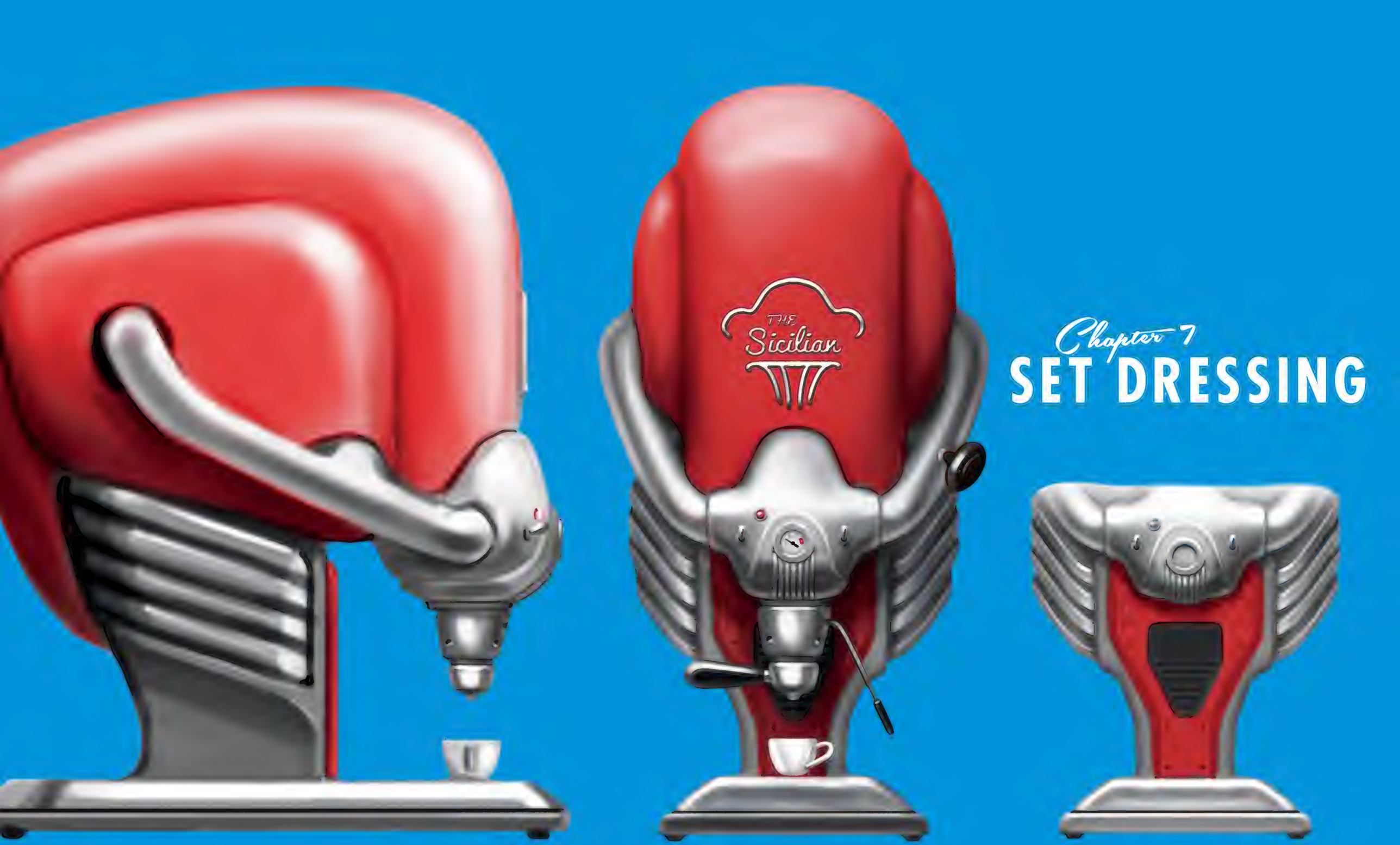


BATTLESHIP



CRUISE SHIP

TANKER



Chapter 7

SET DRESSING

Chapter 7

SET DRESSING

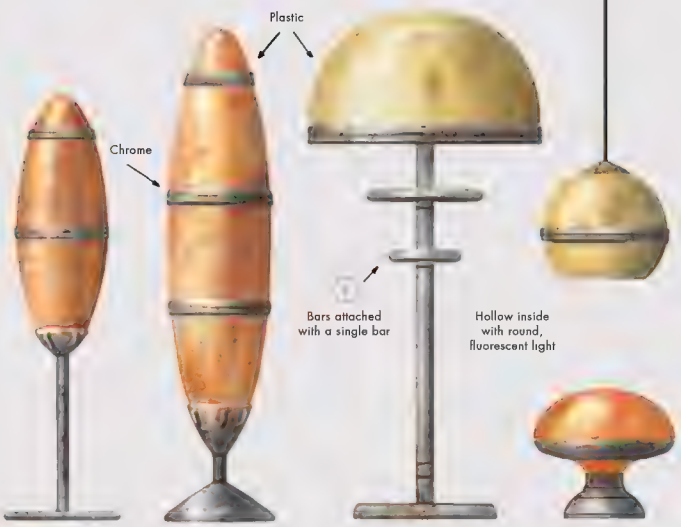
THE WORLD OF *FALLOUT* is a cluttered one. At its most basic level, the set dressing for this game consisted of filling its spaces with all the junk and detritus that would fill a ruined postwar landscape. We try to find the right level of visual density in our scenes to create interesting and aesthetically appealing environments. But the real job is using environmental storytelling to enhance the player's joy of exploration and discovery.

Fallout takes place in an alternative timeline, and although there are many objects the player will find familiar, much of it is just different enough that it needs to be designed from scratch. Sometimes a table is just a table, and certainly there are many tables that look like they're straight out of a vintage furniture catalog. But other times the table is from the future, and that's where we have some fun. We try to maintain a mix of the old, the familiar, the modern, and the futuristic, as that's what you would find in the real world.

It's fairly easy to create fantastical sci-fi designs, but we challenged ourselves to think about how industrial and product design would have evolved in this alternative universe. In general, its prewar industrial design consists of soft forms and light colors that come across as friendly and approachable. Technology was seen as helping humanity and improving lives, so the designs are imbued with optimism and a sense of playfulness.

It's not all pastels and rounded corners, though. The postwar set dressing throughout the Wasteland is rough and rickety. Improvised devices and structures are built out of scrap metal, wood (lots of wood—no shortage of trees out there), and whatever else people can gather up. This stuff is built by people who are just figuring it out as they go along, so it all looks a little bit off and of questionable functionality.

We broke these rules a bit when it came to designing the technology of the Institute. There needed to be a clear separation here, as their hardware is far advanced over anything else out there. You can see some influence from furniture and computer designs of the 1960s and early '70s, the use of more exotic materials, and a very stark and limited color palette, almost clinical in nature. In fact, we referenced hospital equipment for inspiration. Still, this is *Fallout*, and there are some limitations on how advanced the tech can get; in certain ways development is quite stunted. You won't find color screens—and certainly no flat-screen technology. Blinking lights and CRTs continue to be the primary interface with technology.



HIGH-TECH TV

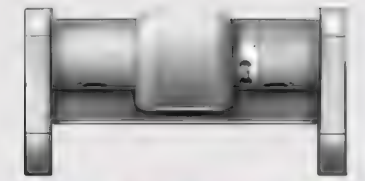
LIGHTING

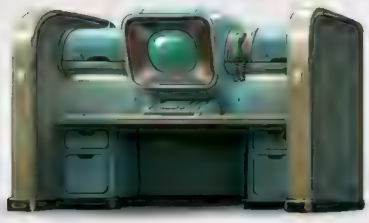
In addition to the orange and yellow colors here, make an alternative white cream version for all lights

HIGH-TECH DESK

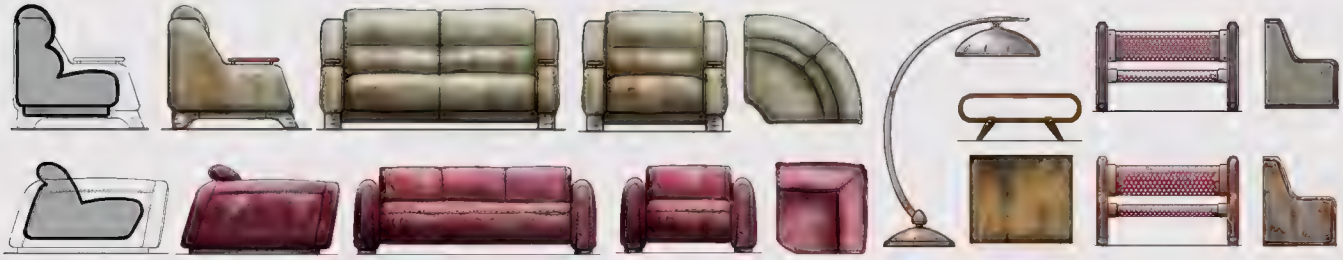
Add a single leg at the bottom
Add a single leg at the bottom
3 separate table tops. Table top texture is extra rusty—add rust along seams and bolts
Leg is a separate object. It can be used on the right side as well.
Cabinet is a separate object—it can be used on either side of the table. The key hole knobs are chrome.

HIGH-TECH LOUNGE CHAIR





OFFICE CUBICLE



COMPUTER TERMINAL

NUKA COLA

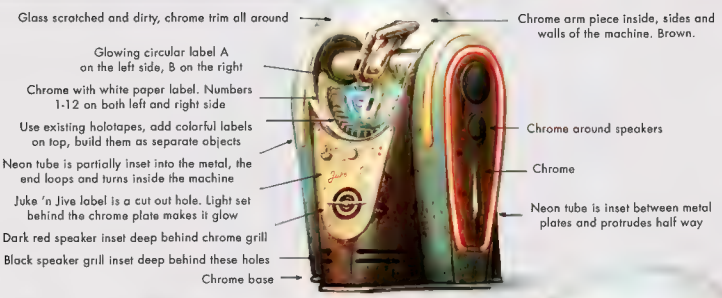
NUKA COLA VENDING MACHINE

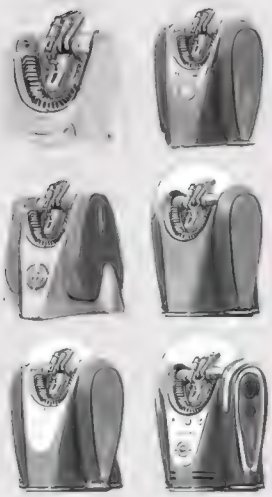
MILK VENDING MACHINE

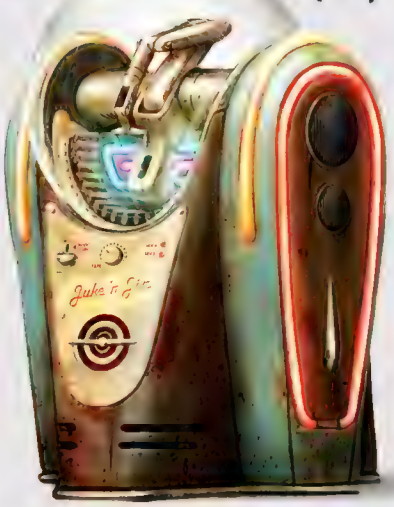
AUTOMAT VENTS

PORT-A-DINER

JUKE 'N JIVE

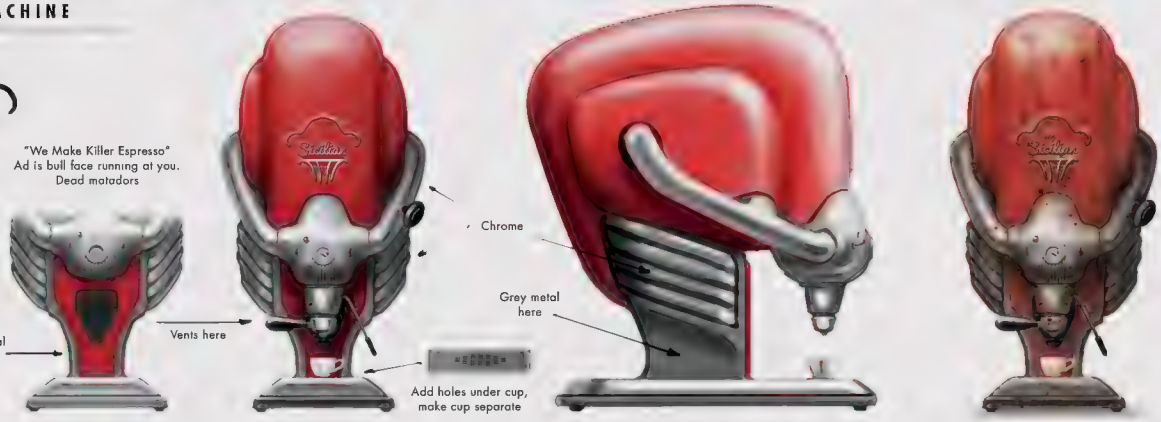

Glass scratched and dirty, chrome trim all around
Glowing circular label A on the left side, B on the right
Chrome with white paper label. Numbers 1-12 on both left and right side
Use existing holotapes, add colorful labels on top, build them as separate objects
Neon tube is partially inset into the metal, the end loops and turns inside the machine
Juke 'n Jive label is a cut out hole. Light set behind the chrome plate makes it glow
Dark red speaker inset deep behind chrome grill
Black speaker grill inset deep behind these holes
Chrome base
Chrome arm piece inside, sides and walls of the machine. Brown.
Chrome around speakers
Chrome
Neon tube is inset between metal plates and protrudes half way





COFFEE MACHINE

"We Make Killer Espresso"
Ad is bull face running at you.
Dead matadors



Juke 'n Jive
INSERT COIN
TAPE
SIDE A
SIDE B
Juke 'n Jive

Mr. Handy FUEL

WARNING:

Mr. Handy Fuel is highly explosive. Do not shake the canister. If explosion occurs, seek medical attention immediately.

Ask your Mr. Handy for instructions on how to operate the canister when Mr. Handy is powered down.

CAUTION: EXPLOSIVE!

DO NOT DRINK!

MR. HANDY BOX AND FUEL CANISTER

The fuel canister and packaging for Mr. Handy were created to add a bit of a visual backstory to Codsworth, as he was a recent purchase by the player character's family.

THE INCREDIBLE MULTI-TALENTED

Mr. Handy

Mr. Handy

Bring Mr. Handy to your home!

Mr. Handy expertly performs many duties, such as:

- accounting
- cleaning
- comforting
- cooking
- child care
- entertaining
- elderly care
- grocery delivery
- grooming
- hair-cutting
- make-up application
- marital advice
- pet care
- pet grooming
- personal assistance
- and many more!

There is no task too big for Mr. Handy to handle!*

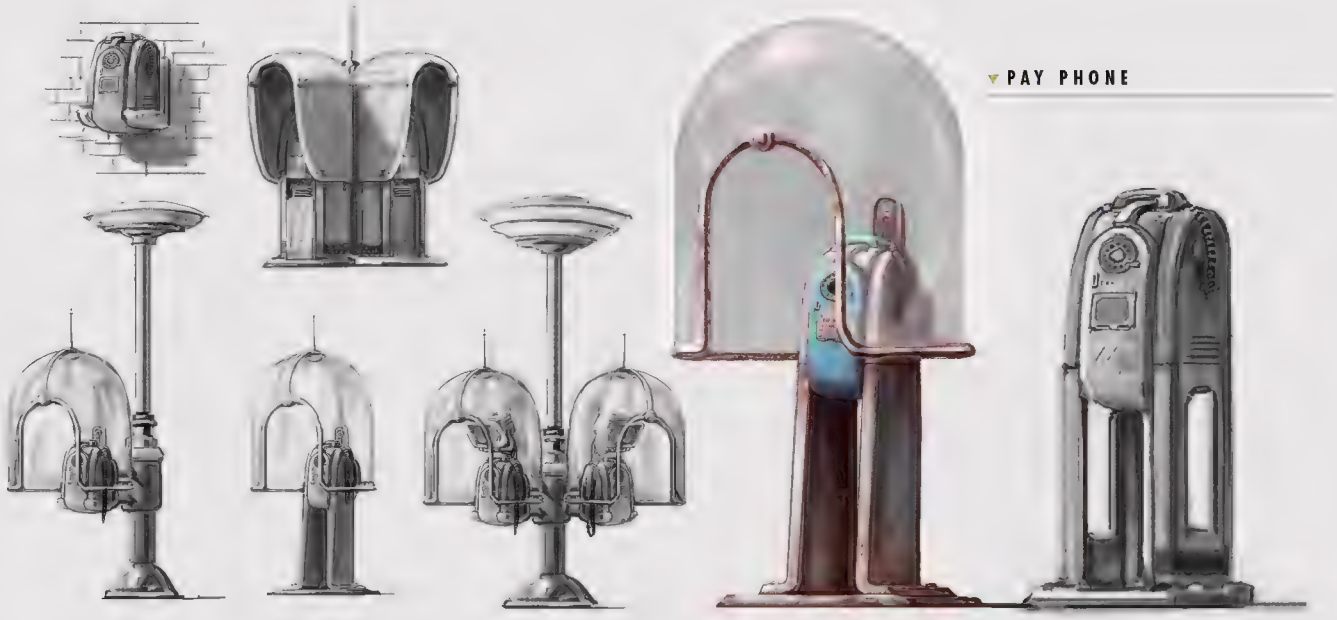
* Mr. Handy can not lift objects heavier than 40 pounds.
** Consult your physician before following Mr. Handy's medical advice.

WARNING. Mr. Handy's jet is a fire hazard, not a BBQ grill. Use with caution.

Always a Pleasure to Serve You!

WARNING: CHOKING HAZARD - SMALL PARTS. NOT FOR CHILDREN UNDER 3 YEARS.

*does not come with a coffee mug, some assembly required



PAY PHONE

STREETLIGHTS

BUS STOP

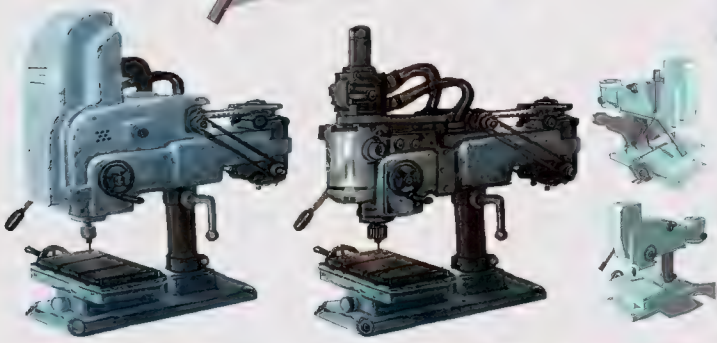
PARKING METERS

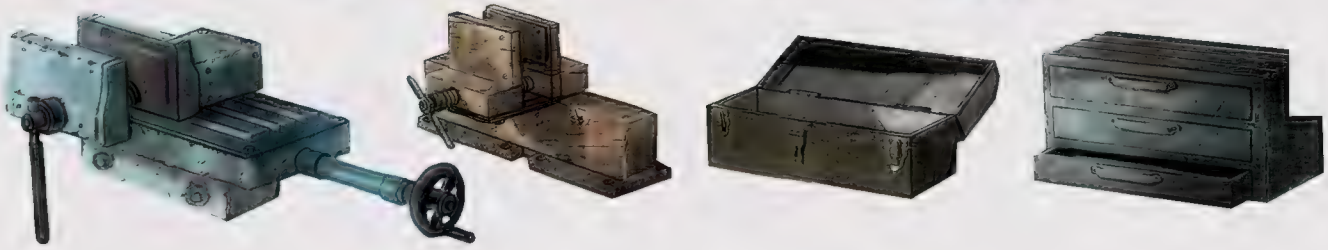
NEWS
NO
ALCOHOL
BULLETS
EXPLOSIVES
TRASH
MAIL
CHINA
BREAKING NEWS
NEWS

WORKSHOP WORKBENCHES

Crafting is a big part of the game, so we designed a variety of workbenches the player (as well as NPCs) can use to make stuff. These were designed with an eye toward both functionality and the animations that go with the crafting.

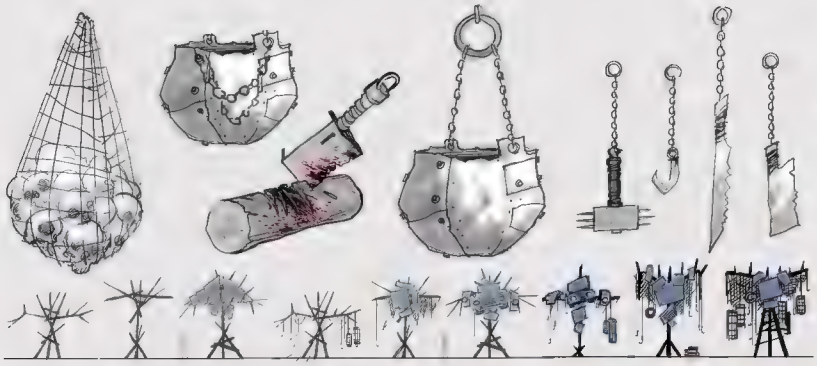
WEAPONS WORKBENCH

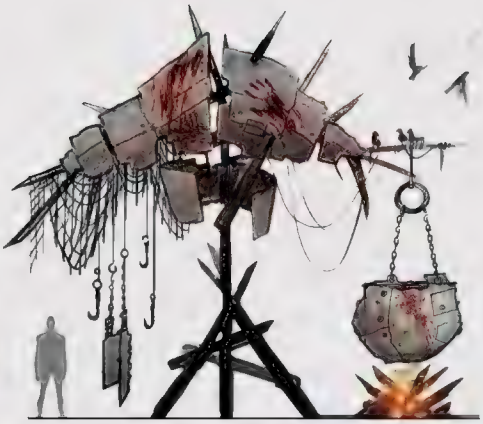




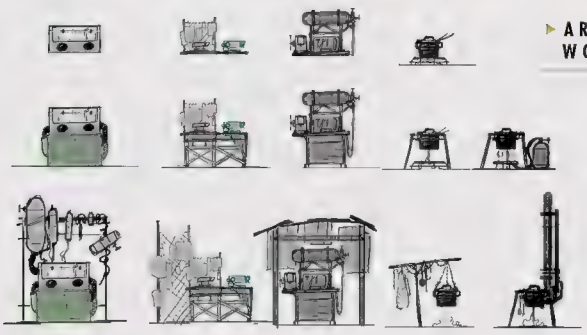
SUPER MUTANT CLUTTER

Super mutants like to capture and eat humans. Most of their stuff is related to this activity.

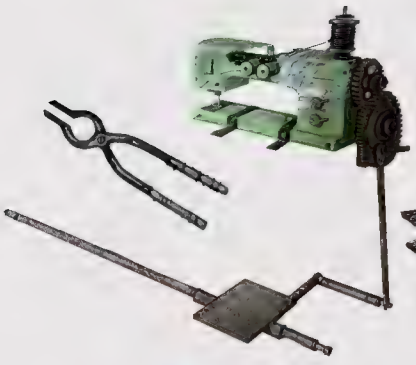




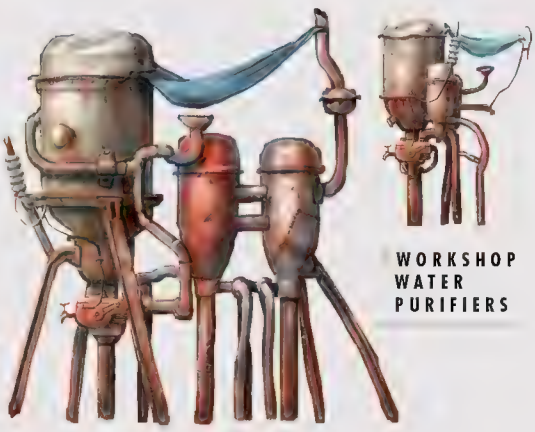
ARMOR WORKSTATION



WORKSHOP SKETCHES



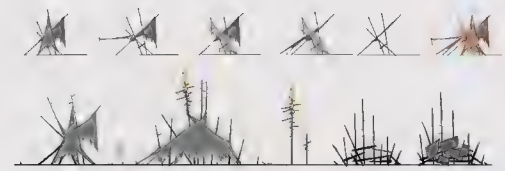
WORKSHOP STAND



WORKSHOP WATER PURIFIERS

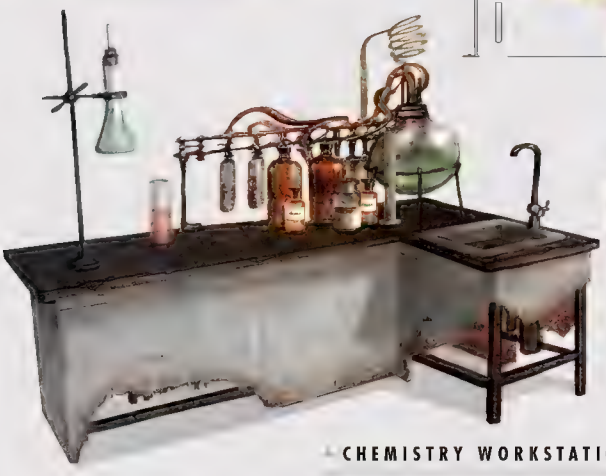
RAIDER CLUTTER

Raiders like to capture, torture, and steal from humans and then display what's left of the bodies for others to see. Much of their aesthetic revolves around pain.



THISTLE PLANT

COOKING WORKSTATION



CHEMISTRY WORKSTATION

INSTITUTE CABINET

RECLAMATION DEVICE

INSTITUTE CONTAINER

INSTITUTE COUCH AND OFFICE CHAIRS

INSTITUTE EXECUTIVE CHAIR

INSTITUTE CLOCKS

Board details are chrome, with rubber bases.

Light

3-Prong plug

Switch

Lights will have 4 states: Red on, orange on, blink, off

Board background texture is matte. However, text and lines are reflective light grey paint

Lights will blink, frame protrudes, lights are inset

Materials have minimal grunge and scratches

Chrome version of tall panels

Make an additonal chrome version of these 6 panels. Only the background changes

Shiny black dial

Large and small inside boards are interchangeable

INSTITUTE CONSOLES

INSTITUTE COMPUTER

Rubberized connection inside

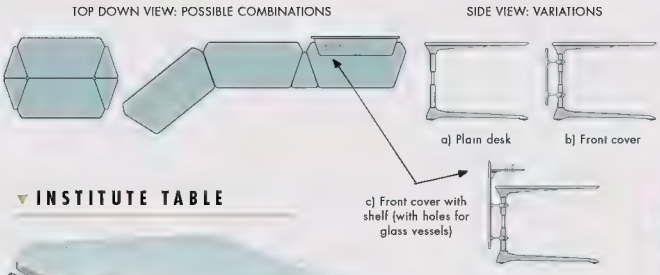
Small panel with ports in back

Arm is always attached here, it is lifted up during regular use

Back view has a panel with color coded cord ports below

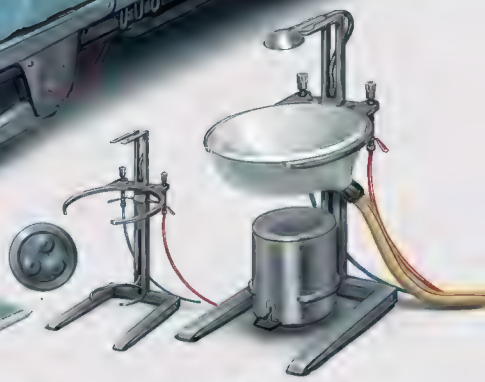
INSTITUTE CAFETERIA MACHINE

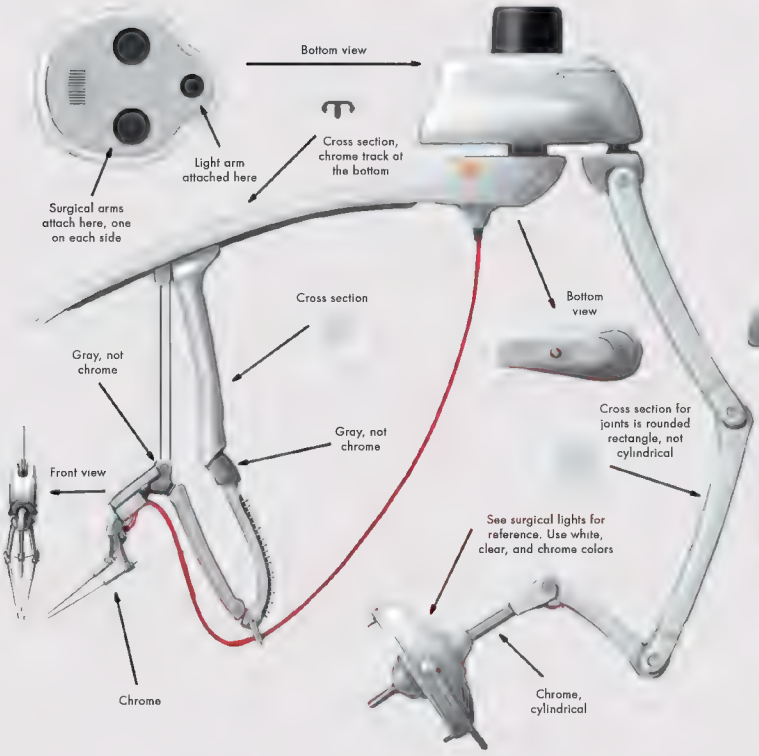
SYNTH BRAIN PART

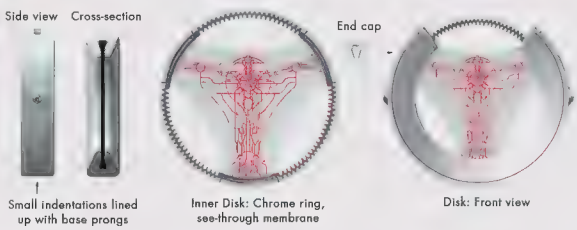

TOP DOWN VIEW: POSSIBLE COMBINATIONS
SIDE VIEW: VARIATIONS
a) Plain desk
b) Front cover
c) Front cover with shelf (with holes for glass vessels)

INSTITUTE TABLE

INSTITUTE BED



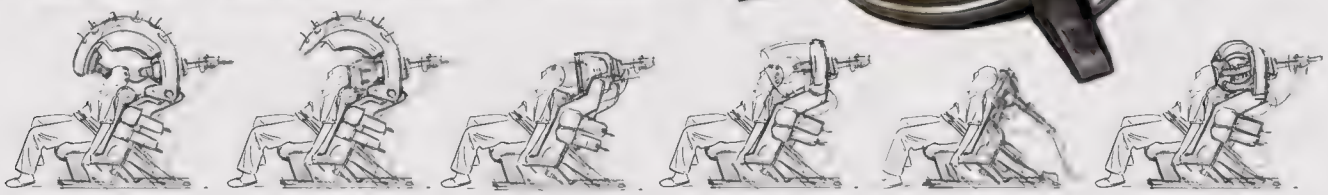

Bottom view
Light arm attached here
Cross section, chrome track at the bottom
Surgical arms attach here, one on each side
Cross section
Bottom view
Gray, not chrome
Gray, not chrome
Front view
Cross section for joints is rounded rectangle, not cylindrical
See surgical lights for reference. Use white, clear, and chrome colors
Chrome
Chrome, cylindrical



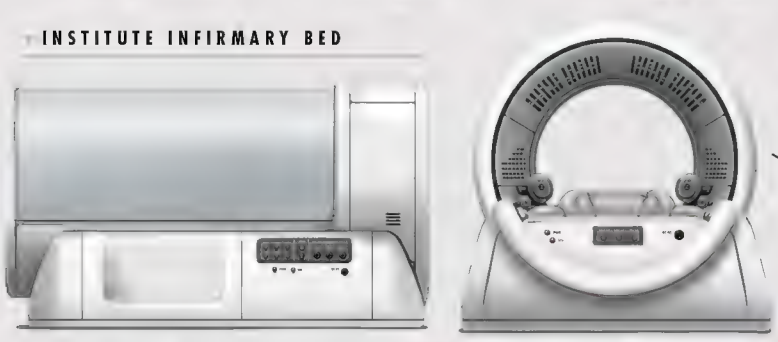
SYNTH FABRICATION MACHINE

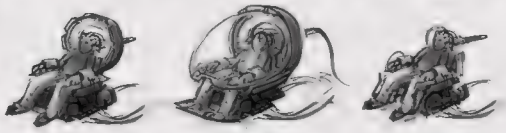
MEMORY POD

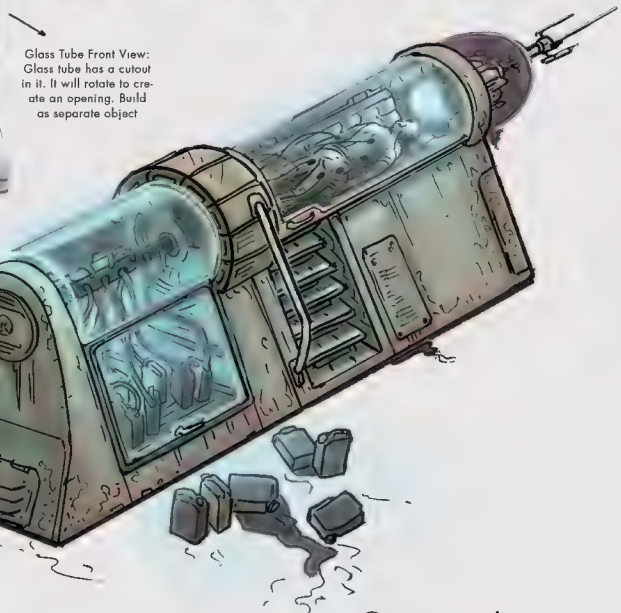
A new version of the tranquility lounger from *Fallout 3*. This one has plusher upholstery—far more comfy for those longer sessions.

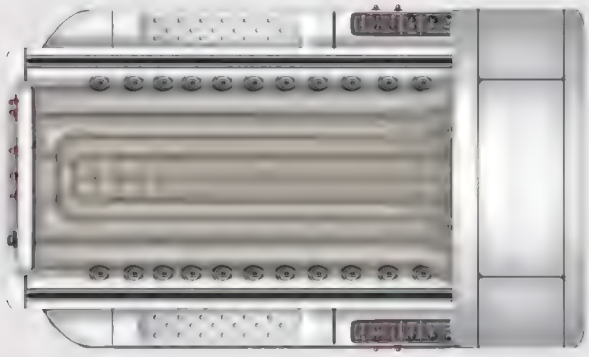


INSTITUTE INFIRMARY BED







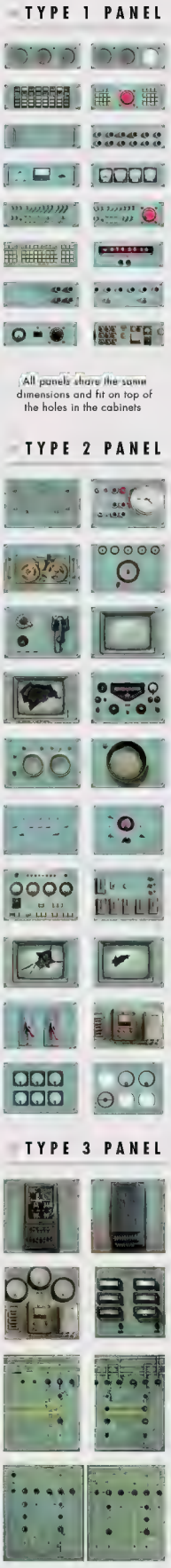


Type 2 Holes (fit two Type 1 panels)
Type 2 Holes
Type 1 Hole
Type 1 Holes (fit one Type 1 panel)
Each type of panel has an optional backside
Back sides are low poly and optional

All cabinets have standardized hole sizes. The bars inside the holes can be removed to accommodate larger insets. Note the detail on the bars.

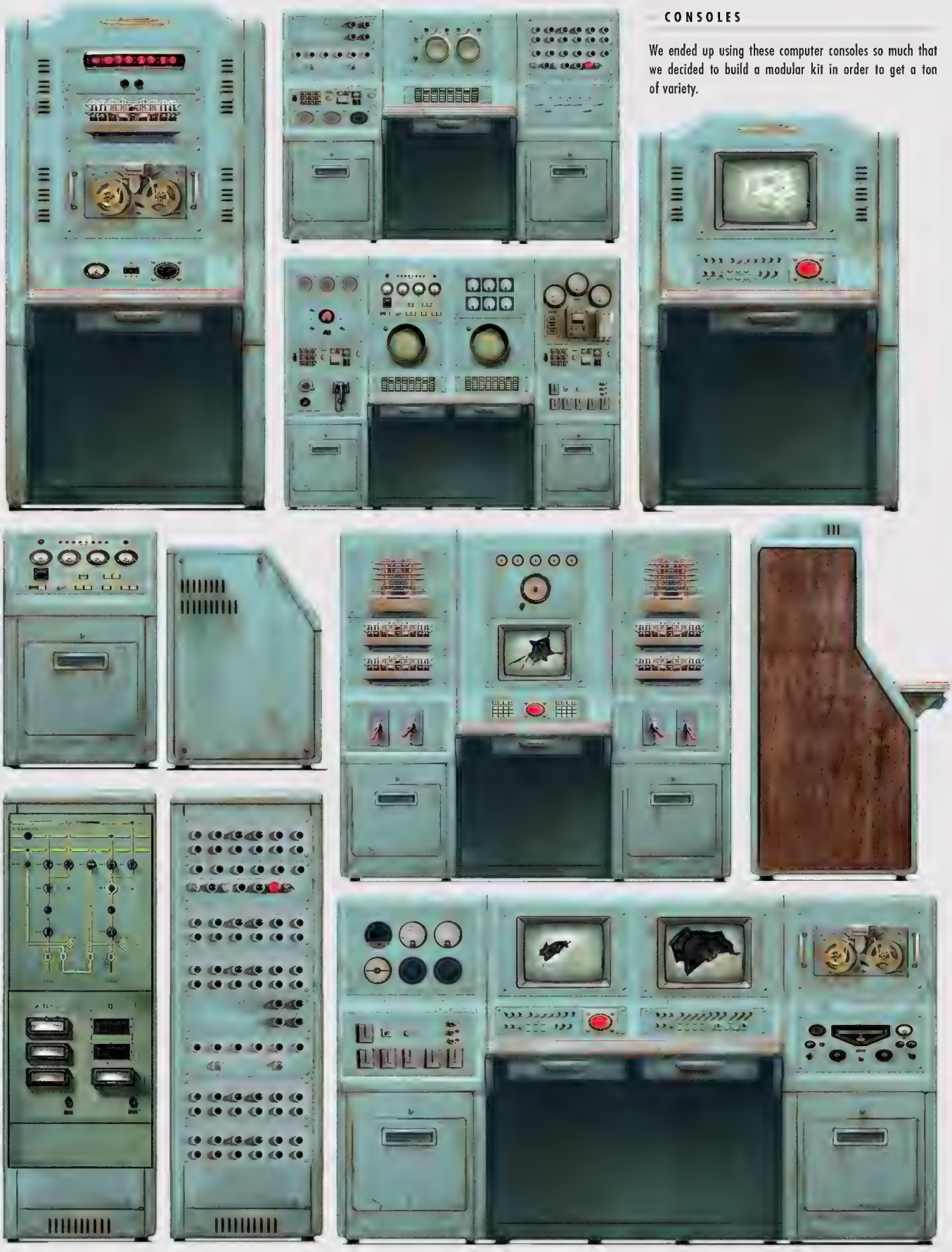
Cabinets are made of painted metal. Note rust, dirt, and rounded edges. Bars and corners inside holes are more rusty.

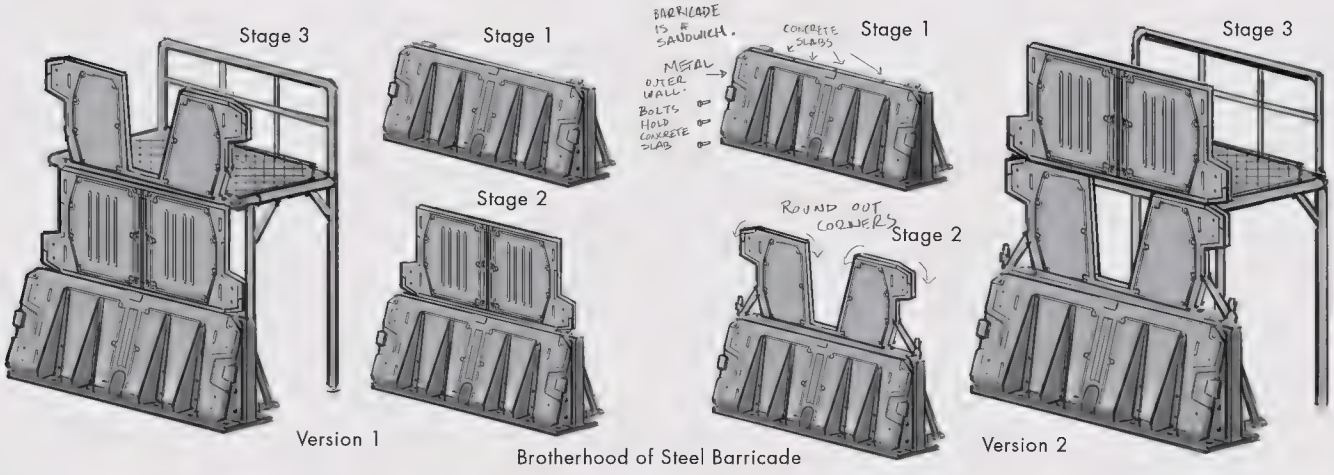
Panels are designed to be larger than the holes in the cabinets. This allows panels on top of each other seamlessly.



CONSOLES

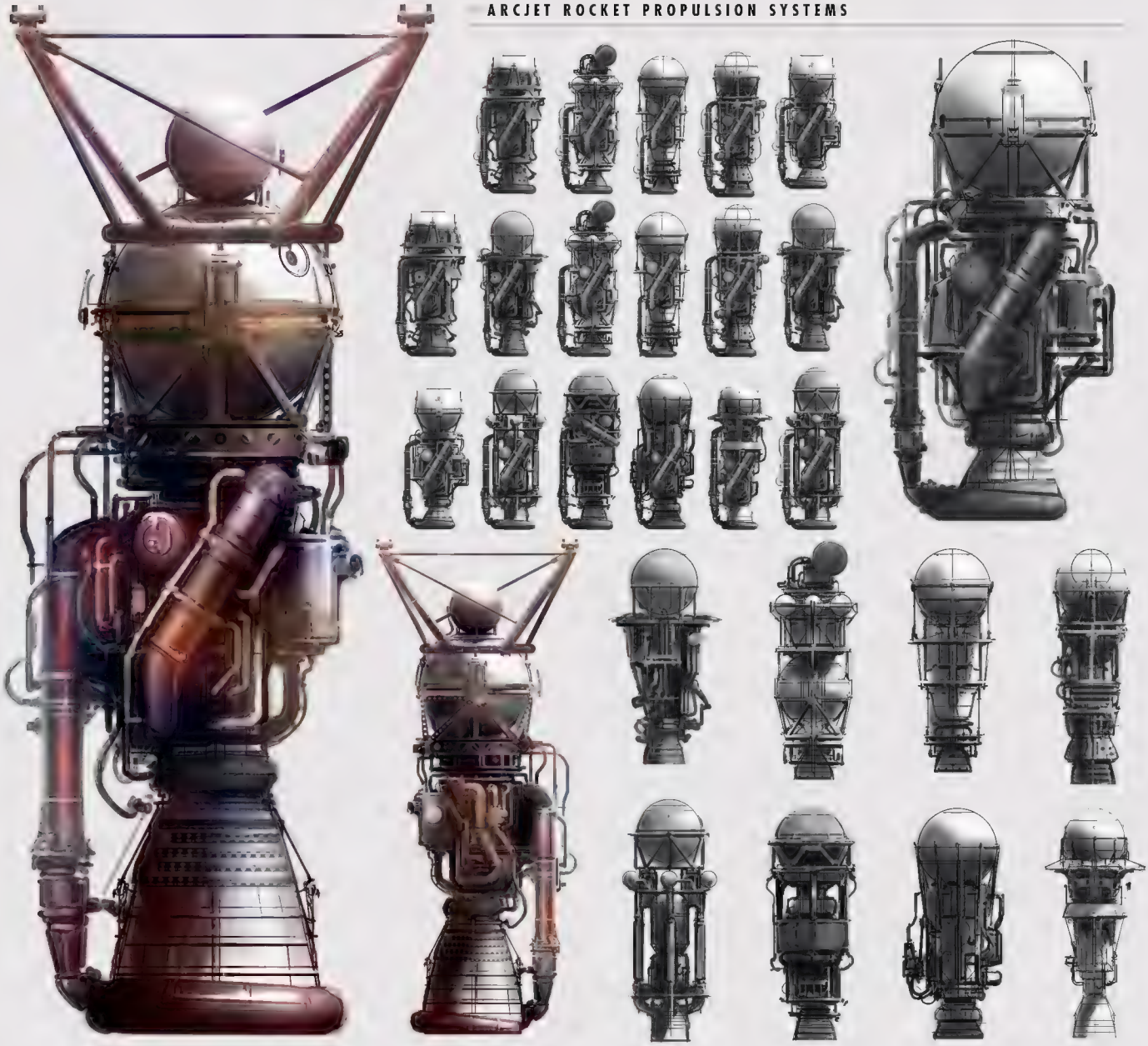
We ended up using these computer consoles so much that we decided to build a modular kit in order to get a ton of variety.





Brotherhood of Steel Barricade

ARCJET ROCKET PROPULSION SYSTEMS



STEALTH BOY

TINKER TOM DEVICE

IMPROVISED TERMINAL

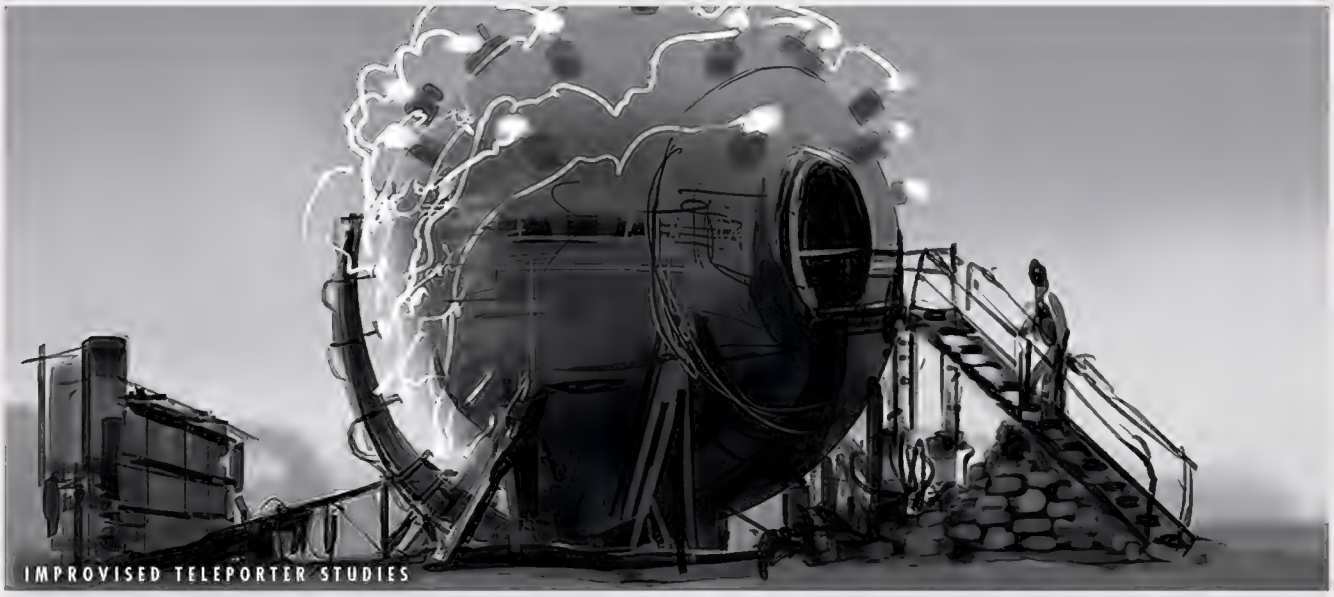
BEACON

BATTERY

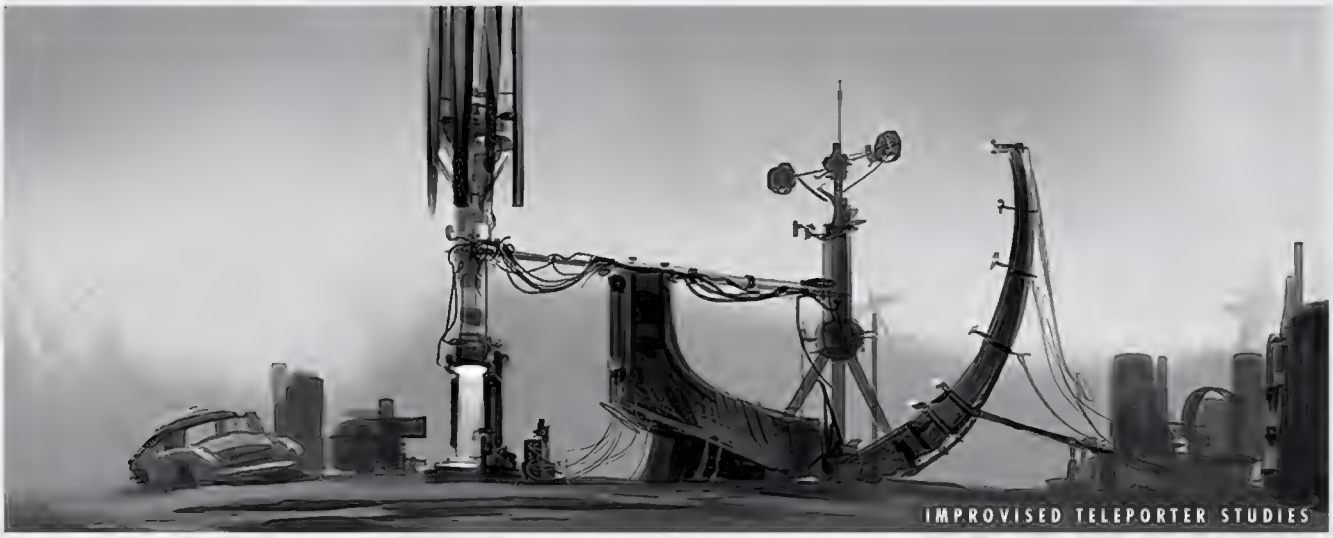
FALLOUT SHELTER

PIP-BOY 1.0

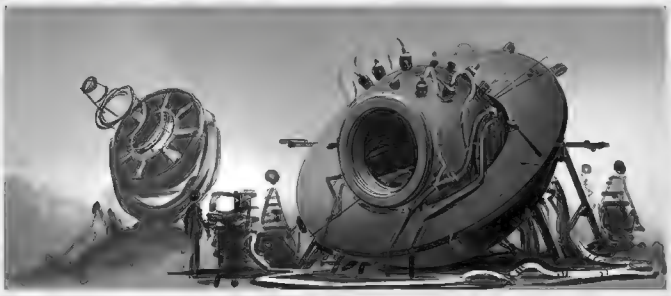
Appearing in the intro movie, the very first prototype of the Pip-Boy provides a fascinating look into how technology has developed in the *Fallout* universe. The level of miniaturization achieved since this version is pretty amazing.

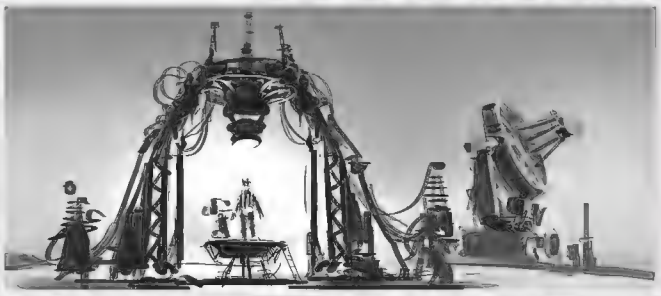


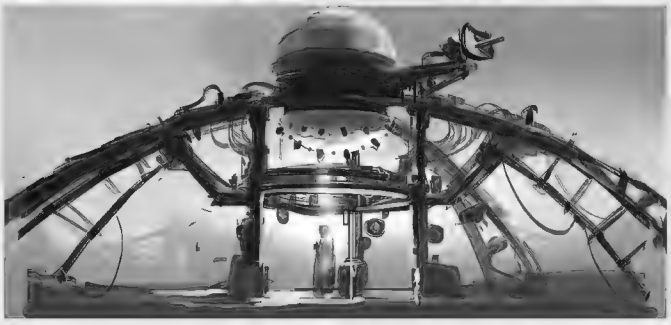
IMPROVISED TELEPORTER STUDIES



IMPROVISED TELEPORTER STUDIES



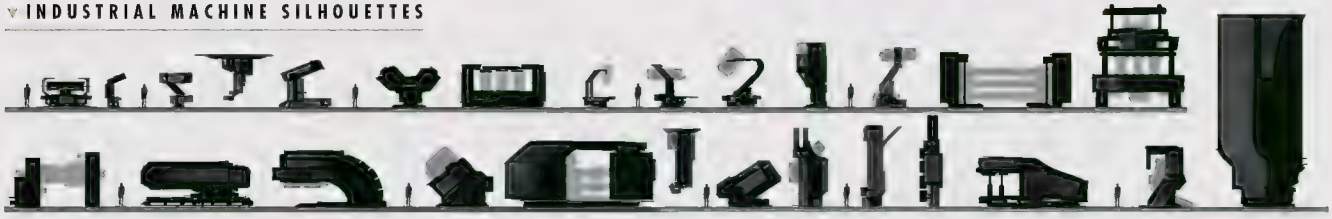




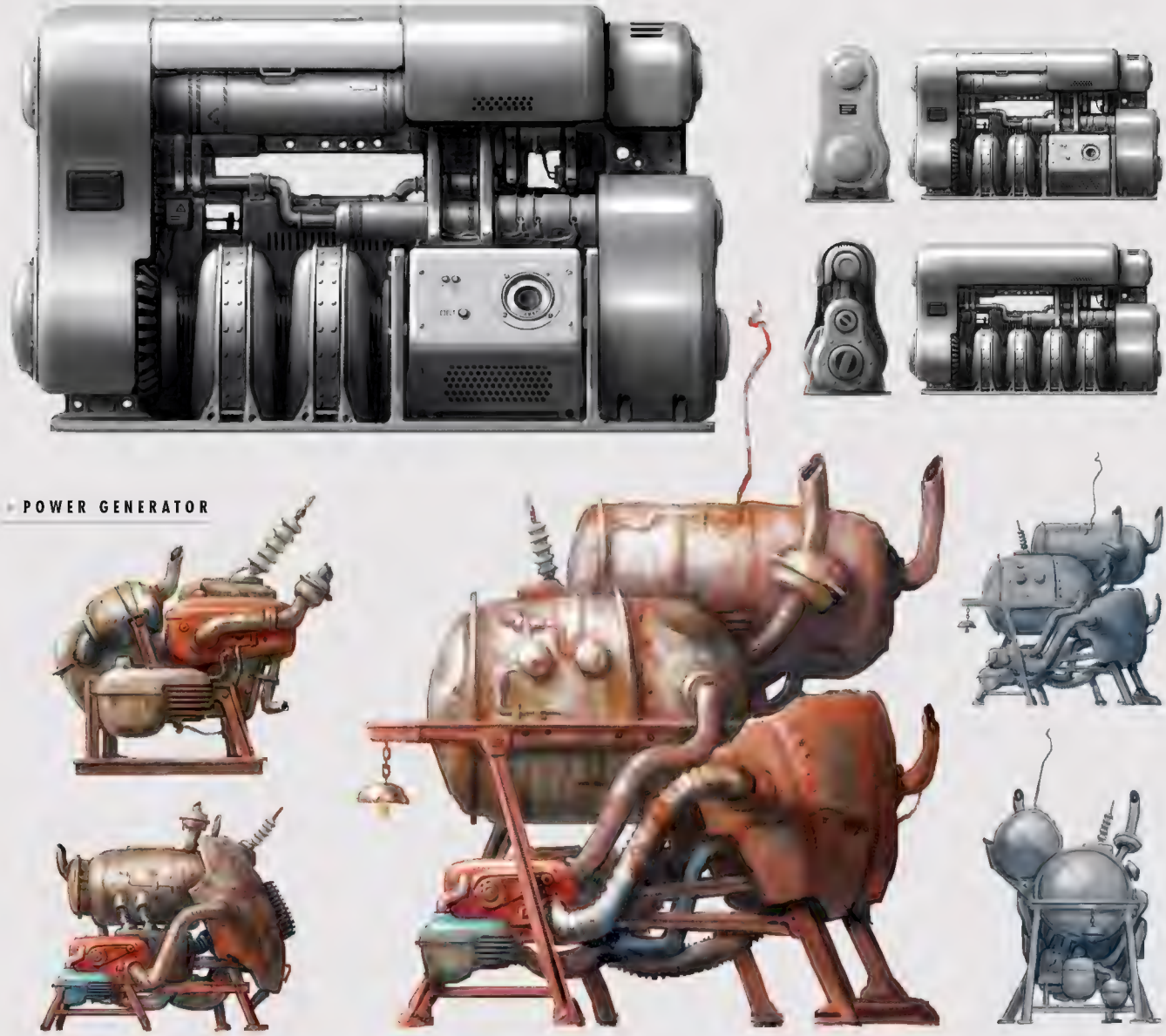
TELEPORTER

TELEPORTER

INDUSTRIAL MACHINE SILHOUETTES



MASS FUSION REACTOR



POWER GENERATOR

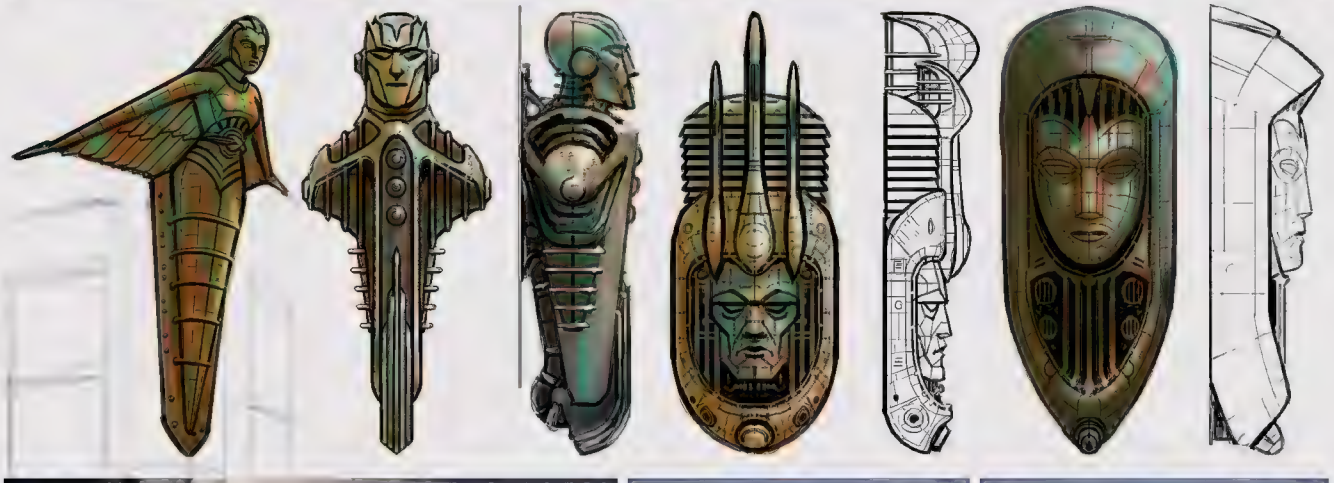
SONIC SQUIRE

Magnolia's custom speaker/ amplifier unit, found in the Third Rail.

Sometimes we just need something to fill a blank wall.

STATUE ROUND

DECO STATUE STUDIES



DIAMOND CITY STATUE

STATUES
BRONZE GEORGE
THE COMMANDER
LIBERTY OR DEATH
POWER ARMOR ATOMIC ATLAS
STONE HAMILTON
THE COLONEL BRONZE STATUE

CREDITS

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Craig Lafferty
Nathan McDyer

CONCEPT ART
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John Gravato
Ray Lederer
Ilya Nazarov

WORLD ART
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Noah Berry
Matthew Carofano
Cory Edwards
Tony Greco
Josh Jay
Jason Muck
Nate Purkeypile
Ryan Salvatore
Megan Sawyer
Ryan Sears
Clara Struthers
Rafael Vargas
Robert Wisnewski
Christopher Zdana

ADDITIONAL WORLD ART
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Nadia Haschart
Michael Means
Madeleine Rabil
Kaela Smith
John Valenti

SPECIAL EFFECTS
Daniel T. Lee
Liz Rapp
Grant Struthers
Mark Teare

LEAD ANIMATOR
Josh Jones

ANIMATION
Jeremy Bryant
Jangjoon Cha
DongJun Kim
Barry Nardone
Gary Noonan
Juan Sanchez
Mark Thomas
Rick Vicens
Alex Utting

ADDITIONAL ANIMATION
Allen Holbrook
Eric Webb

TECHNICAL ART
Felipe "PePe" Nogueira
Andrew Thomas

CHARACTER ART
Ben Carnow
Lucas Hardi
Charles Kim
Christiane H.K. Meister
Dennis Mejillones
Dane Olds
Yan Qin

ADDITIONAL CHARACTER ART
Jonathan Clark
Jonah Lobe
Red Hot CG

GRAPHIC DESIGN & VAULT BOYS
Natalia Smirnova

SPECIAL THANKS
Viktor Antonov
Matthew Clinkscales
Mike Kochis
Stephan Martiniere
Rashad Reddic

THE BETHESDA GAME STUDIOS TEAM

FALLOUT 4

THE DEFINITIVE LOOK AT THE MAKING OF A POST NUCLEAR WORLD

Bethesda Game Studios, the award-winning creators of *Fallout 3* and *The Elder Scrolls V: Skyrim*, welcome you to the world of *Fallout 4*—their most ambitious game ever and the next generation of open-world gaming.

Featuring never-before-seen designs and concept art from the game's expansive environments, iconic characters, detailed weapons, and more—along with commentary from the developers themselves—*The Art of Fallout 4* is a must-have collectible for fans and a trusty companion for every Wasteland wanderer.

BETHESDA GAME STUDIOS

BETHSOFT.COM FALLOUT4.COM

DARK HORSE BOOKS

DARKHORSE.COM

Chapter 8

ILLUSTRATION

Chapter 8

ILLUSTRATION

SOME OF THE MORE FASCINATING aspects of the *Fallout* universe are the hints of the culture of America's prewar society. We paint this cultural backdrop throughout the world with advertisements, signs, and magazines. The range of unique art styles among our artists provides diversity in the many illustrations. The one guideline we had was to stay with an aesthetic that felt authentically retro, in keeping with the rest of the art made for the game.

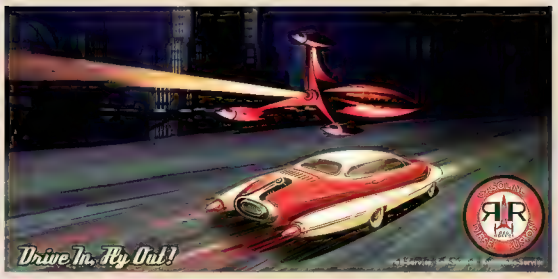
Many classic commercial brands return from *Fallout 3*: Nuka Cola, Red Rocket, Super-Duper Market, etc. *Fallout 4*'s new location introduces a host of new brands, many with a Boston flavor, like Joe's Spuckies. All of these brands advertise heavily, with billboards displayed throughout the city and the Wasteland. The downtown zone in particular contains a large number of ads; the bright colors and visual density of this imagery complement the architecture and add to the chaotic set dressing in this area. Even though this background art is meant to blend into the environment, we hope the players pause as they explore to take in these details.

Beyond advertising, we also paid attention to the signage displayed on storefronts and businesses. The signs range from very classic to modern and futuristic designs and type treatments, depending on the architectural style they're associated with. Level designers often use these to draw players to specific locations.

The magazine covers in particular provided an awesome creative outlet for the team. We started with a proposed list of titles and ideas for what the many magazines would be about and what sort of gameplay bonuses they'd give the player. From here we let the team loose creatively, and they generated well over a hundred covers. A few of the series, such as *Astoundingly Awesome Tales* and *Guns and Bullets*, were very much in the vein of pulpy men's magazines popular in the fifties, some of which had some pretty outrageous imagery—our stuff was tame in comparison. The postwar titles, such as *Wasteland Survival Guide*, are particularly fun: the artist making them had to channel a creatively inclined Wastelander who's passionately scratching these issues out in some rundown shack in between mole rat attacks, like some desperate fanzine artist.

Nuka Cola
FREE 'NUKA BLASTER' TOY WITH EVERY BOX PURCHASED!
ZAP THAT THIRST!
Nuka Cola
Nuka Cola
NUKA COLA
The brand kicked off a new marketing campaign with redesigned rocket ship–shaped bottles. The artist who painted these posters inspired us to remake the bottles in the game with this new design.

Nuka
Cola
Nuka
Cola



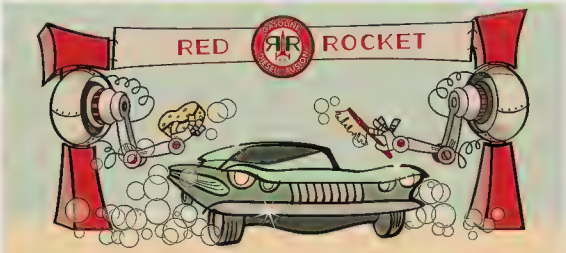
DRIVE IN, FLY OUT!

Gasoline, Diesel, Fusion - Best Service, Nationwide

Grey Tortoise Cigarettes Available at the Register

Full-Service, Self-Service, Automatic-Service

Car Wash While You Refuel? Our Robots Bring the Bubbles to You!



RED ROCKET

Red Rocket fuel stations continue to hold a monopoly on the market. While the logo and typeface may evolve, the iconic rocket is a constant design element of the stations.

Gasoline, Diesel, Fusion

Praesent d gnissim eros a sapien. Aliquam eget mauris. Nam fermentum ligula id ligula pretium consequat. Donec, lacus. Cras eget lectus non est tincidunt congue. Maecenas nec est vel sapien aliquam tincidunt. In quam nibh, consequat a, commodo at, tempor a, ligula. Fusce venenatis mi in nisi porttitor fermentum. Cras molestie. Pellentesque hendrerit. Aliquam eget sapien vel purus mollis euismod. Lorem ipsum dolor sit amet, consectetur adipiscing elit. Pellentesque lectus lacus, tincidunt quis, pulvinar vitae, adipiscing non, risus. Vestibulum convallis, diam a scelerisque brandit, urna tortor molestie lacus, sed mollis tortor ipsum ac orci. Aenean vel ligula sed eros varius iaculis. Suspendisse potenti. Lorem ipsum dolor sit amet.

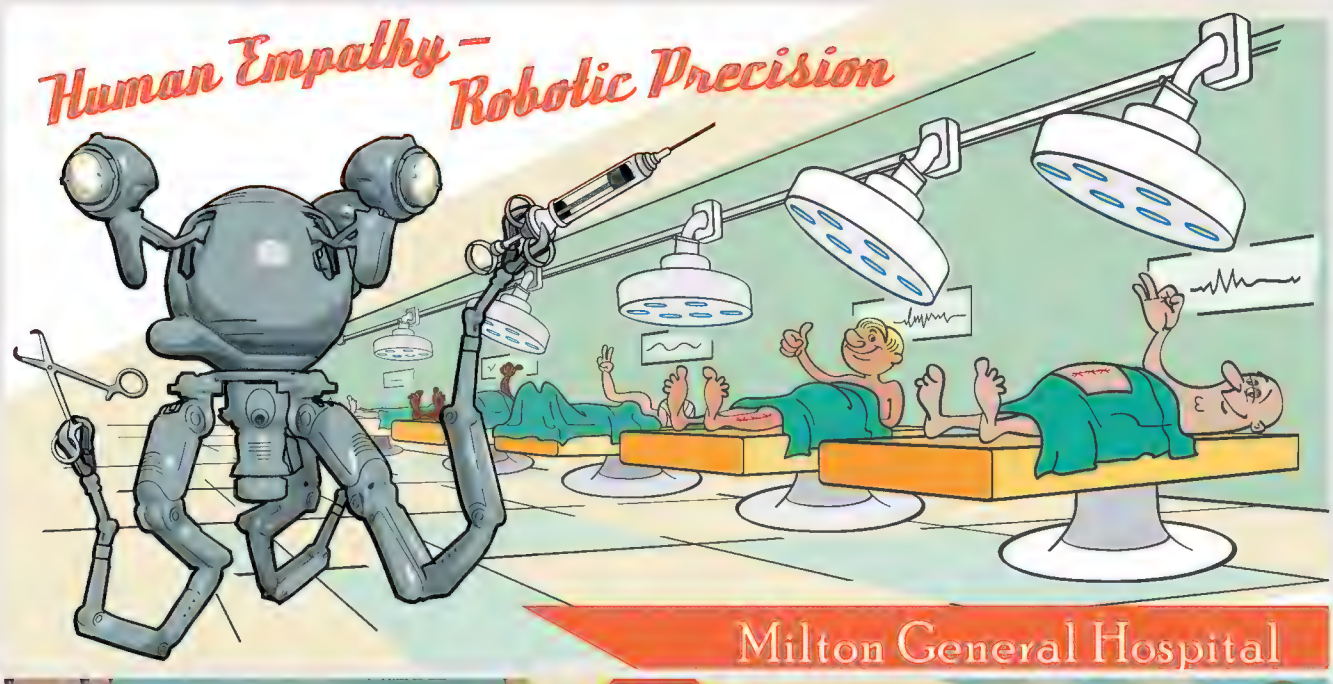
YOU'RE GOOD TO GO!!
GASOLINE
RR
RED ROCKET
DIESEL FUSION

1190
BOSTON BUGLE
Trumpeting Truth for Over 50 Years

BOSTON BUGLE
Trumpeting Truth for Over 50 Years

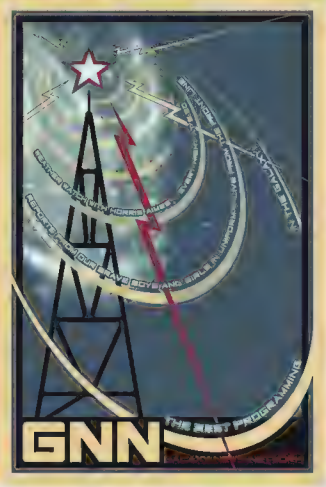
FABULOUS FIRST ISSUE!
YOUR FAVORITE HEROES TOGETHER FOR THE FIRST TIME! NO EVIL CAN WITHSTAND THE MIGHT OF THE UNSTOPPABLES!
THE UNSTOPPABLES!

Silver Sylvia
GROGNAK
Mantaman
Mistress of Mystery
THE UNSTOPPABLES!
FABULOUS FIRST ISSUE! YOUR FAVORITE HEROES TOGETHER FOR THE FIRST TIME! NO EVIL CAN WITHSTAND THE MIGHT OF THE UNSTOPPABLES!


Human Empathy—
Robotic Precision
Milton General Hospital

SD
Super-Duper Mart

BosCom
Phone and Television Services


GNN
THE BEST PROGRAMMING

MARLO FITZ AND STARLIGHT CINEMAS PRESENTS
SLEEP ALL DAY...
BUZZ ALL NIGHT!
THE BARFLY
STARRING
CHIP WEATHERS AS THE BARFLY
WITH HOWELL FUNT AS DOC
RITA JEAN SCARLETT AS HAZEL
WRITTEN BY SPUDGE DUDLEY DIRECTED BY MARLO FITZ

COMING SOON!

THEY ARE COMING FOR OUR COUNTRY...FROM THE STARS !!
COMMUNISTS FROM SPACE !!
STARRING
CHETT BOLDER
PETUNIA BELLE

DUGOUT Inn
Welcome
Be prepared for Sudden Outbursts
SERVING ADULT BEVERAGES BEYOND THE 7TH INNING

WE KEEP YOU IN GOOD SPIRITS

'Good Morning'
A COMPLETE BAR IN YOUR OWN ROOM!

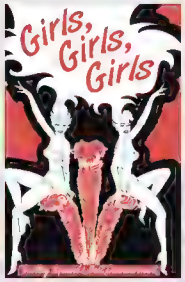
DUGOUT Inn
HOTEL
TV BAR

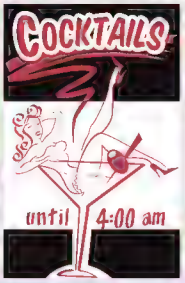
DUGOUT Inn
Welcome
REASONABLE RATES
ROOMS
Singles from 12 to 18
KITCHENETTES
Singles from 15 to 30
SUITES
from 15 to 45
DUGOUT INN HOTEL

DUGOUT Inn
HOTEL
AND
FREE TV BAR
VACANCY

THEY FIGHT MONSTERS!! SOMEONE HAS TO!
IN 3-D IMENSIONS!!
ANOTHER DAY IN THE
MONSTER FACTORY
GROUT PIROSHKIN • JIMBOB JOHNSTER • GRIT COBB
DIRECTED BY
IVAN PELINSKI

SEE OUR
AFTER-THEATER
DINNER MENU


Girls, Girls, Girls


COCKTAILS
until 4:00 am

Gwinnett Beers
NEW SEASONAL BREWS
ON TAP

Words of a Hero
Saturday, October 23
8:00 pm

GREY TORTOISE
FAMOUS CIGARETTES
Available at the Register

Total Power
By Boston. For Boston.

It beats
The sound of
SILENCE
use
EAR PROTECTION

USE YOUR
HEAD!
Wear a HARDHAT

BREATHE
EASILY
use
RESPIRATORY
equipment

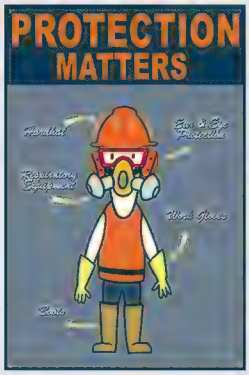
PROTECT
YOURSELF

Better
SAFE
Than
Sorry!

RADIATION
Need Not Be FEARED
But it MUST
command your
RESPECT

MOVING PARTS
can pack a pinch
avoid getting drawn into working machinery
-keep your finger out

Forgotten
METERS
Measure no
RADIATION


PROTECTION
MATTERS

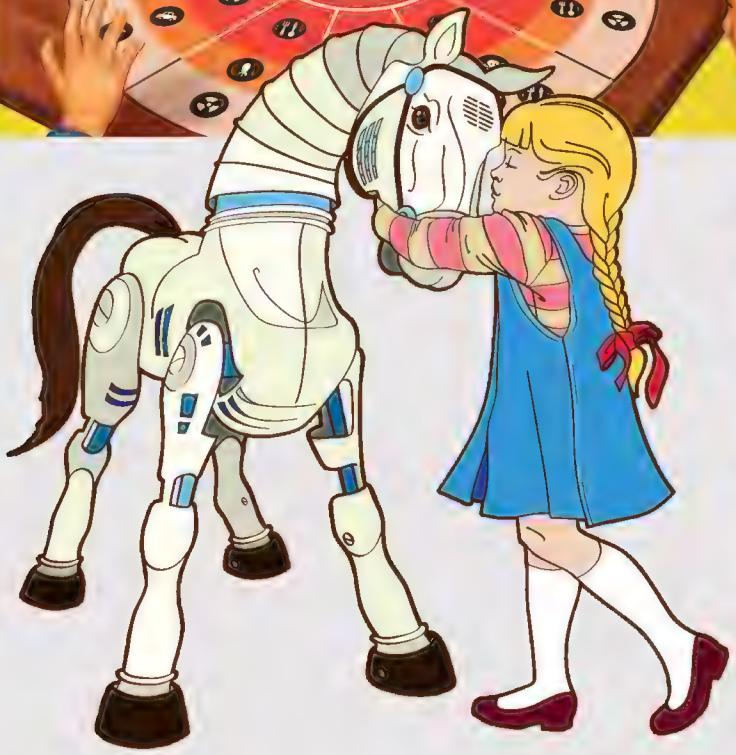
PROTECT YOUR
HANDS!
You work
with them

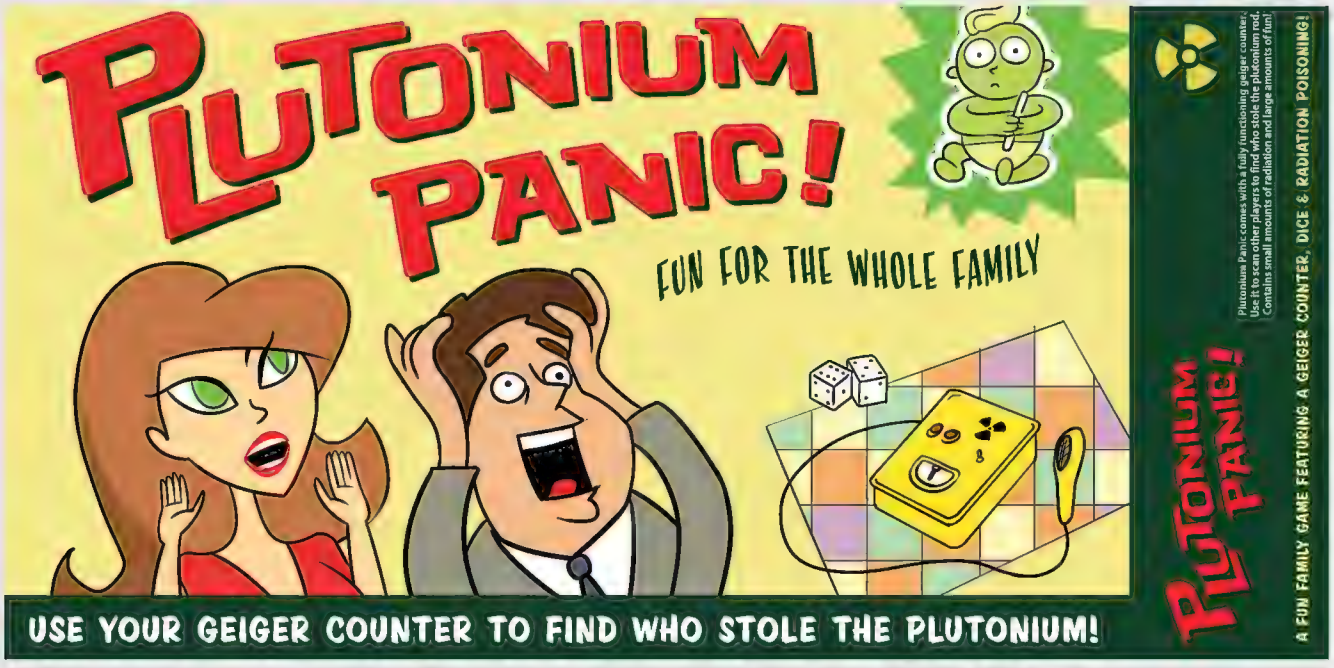
EYE
PROTECTION

THIS PROTECTIVE EQUIPMENT
MUST BE WORN
ON THIS SITE

BLAST RADIUS

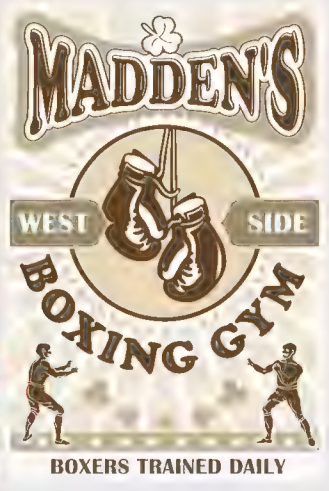
FUN FOR THE WHOLE FAMILY




PLUTONIUM PANIC!
FUN FOR THE WHOLE FAMILY
USE YOUR GEIGER COUNTER TO FIND WHO STOLE THE PLUTONIUM!
Plutonium Panic comes with a fully functioning geiger counter. Use it to scan other players to find who stole the plutonium rod. Contains small amounts of radiation and large amounts of fun!
PLUTONIUM PANIC!
A FUN FAMILY GAME FEATURING A GEIGER COUNTER, DICE & RADIATION POISONING!

JANGLES THE MOON MONKEY

Joe's Spuckies
Meatball Spuckie and a Large Tonic - $5.55
Having a Party? We Cater!
We Deliver - South Boston, Dorchester, Roxbury Areas Only


MADDEN'S
WEST SIDE
BOXING GYM
BOXERS TRAINED DAILY

THEIR
WARMACHINE
LETS PREPARE OURS!

THE WALLS
HAVE EYES
COMMUNISTS ARE WATCHING...

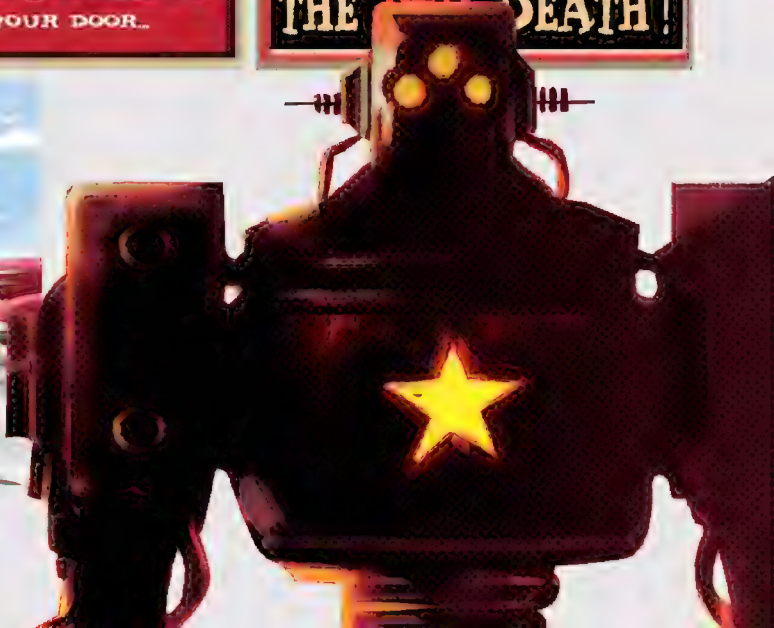
THE WALLS
HAVE EARS
COMMUNISTS ARE LISTENING...

BE VIGILANT
COMMUNISM IS COMING!

COMMUNISM
IS AT YOUR DOOR...

BEWARE
THE
DEATH!

SPOTTED A COMMIE DEVIL?
CALL 1-800-REPORT-RED



YOUR COUNTRY NEEDS YOU!
ENLIST !

THE SILVER SHROUD
GNN
THE SILVER SHROUD NEEDS YOU!
TUNE INTO CHANNEL 314

GNN
THE SILVER SHROUD NEEDS YOU!
TUNE INTO CHANNEL 314

GNN
TUNE INTO
CHANNEL 314
THE SILVER SHROUD NEEDS YOU!

GNN
THE SILVER SHROUD NEEDS YOU!
TUNE INTO CHANNEL 31

THE SILVER SHROUD
NEEDS YOU!
GNN
E INTO CHANNEL 314

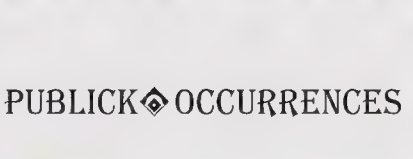
Best wishes
The Silver Shroud

Mr. Handy
MAN'S BEST FRIEND. REINVENTED.
FALLON'S
DEPARTMENT STORE
FALLON'S
FALLON'S

DESKTOP EDITION
BOSTON BUGLE

GRAYGARDEN

GEN


PUBLICK OCCURRENCES

General Atomics
Galleria

ARCJET SYSTEMS

JALBERT BROTHERS
DISPOSAL

Walden Pond
GIFT SHOP

EASY CITY DOWNS

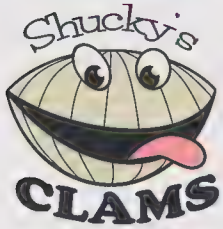
EASY CITY DOWNS

Walden Pond
GIFT SHOP

Amelia
Espresso

GREASY
GEAR
clock repair

FAMILY OWNED SINCE 2035
Ciampa's
ANTIQUES


Shucky's
CLAMS

Ruffo's Bakery
Specializing in Wedding Cakes
Canoli by the Dozen

WELCOME TO
JAMAICA PLAIN
CITY OF BOSTON

JAMAICA PLAINS
BOSTON, MASSACHUSETTS

SINCE 2042
WILSON
ATOMATOYS

WICKED SHIPPING

Sanctuary
Hills
Welcome

Sardinia Sun
Fine Wines

DON'T FEED THE
BEARS!
BE SURE DAD KEEPS THE
CAR WINDOW ROLLED UP.

HI KIDS!
DON'T FEED THE
BEARS!
BE SURE DAD KEEPS THE
CAR WINDOW ROLLED UP.

INSTITUTE

MINUTEMEN

GUNNERS

BROTHERHOOD OF STEEL

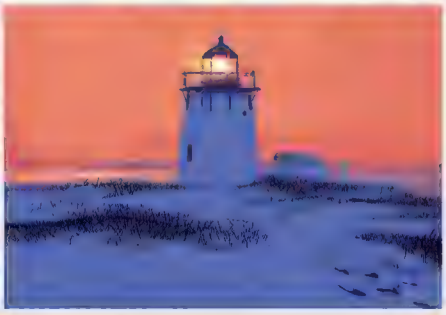
MUSEUM OF FREEDOM MURAL

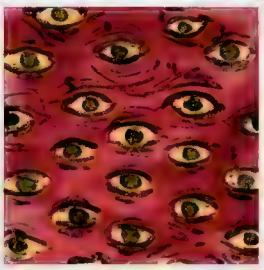
Depicts the major historical beats of the *Fallout* universe. Painted for the museum in Concord, an early location in the game.

IN-GAME COLONIAL PAINTINGS

IN-GAME WALL ART

IN-GAME WALL ART





IN-GAME WALL ART

ASTOUNDINGLY
AWESOME
TALES
$29
#4
4LL-0WT-4
DRIVE-IN LOVE INTERRUPTED...
"RISE OF THE MUTANTS!"

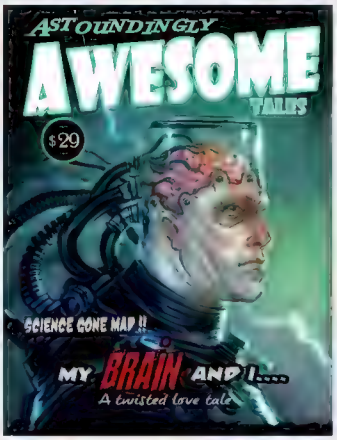
ASTOUNDINGLY
AWESOME
TALES
#6
$29
ATTACK OF THE FISHMEN

ASTOUNDINGLY
AWESOME
TALES
#8
$29
THE MAN WHO COULD STOP TIME

ASTOUNDINGLY
AWESOME
TALES
$29
THE MAD RUSSIAN'S REVENGE

ASTOUNDINGLY
AWESOME
TALES
$29
#10
GIANT INSECTS INVADE!

ASTOUNDINGLY
AWESOME
TALES
$29
#4
INVASION OF THE ZETANS


ASTOUNDINGLY
AWESOME
TALES
$29
SCIENCE GONE MAD !!
MY BRAIN AND I....
A twisted love tale

ASTOUNDINGLY
AWESOME
TALES
$29
#12
RISE OF THE RADIATED

ASTOUNDINGLY
AWESOME
TALES
$29
ATTACK OF THE METAL MEN

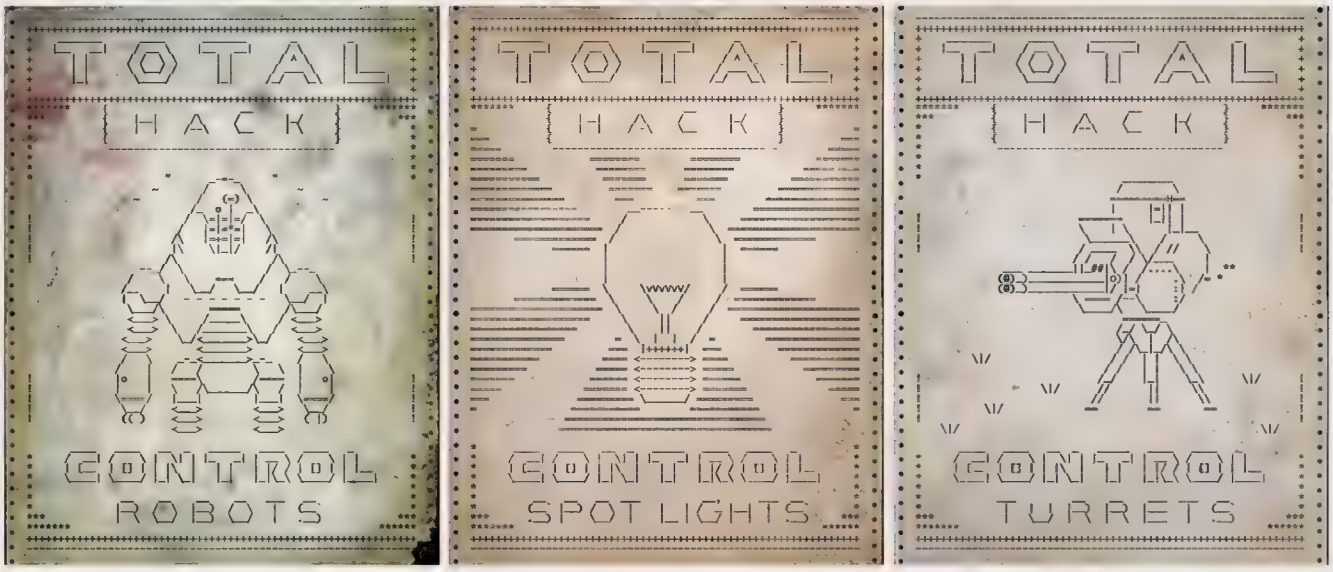
ASTOUNDINGLY
AWESOME
TALES
$29
"A GORILLA ATE MY PATROL CAR!"

ASTOUNDINGLY
AWESOME
TALES
$29
SINISTER SEAFOOD STRIKES !!"

ASTOUNDINGLY
AWESOME
TALES
$29
CURSE OF THE BURNED!

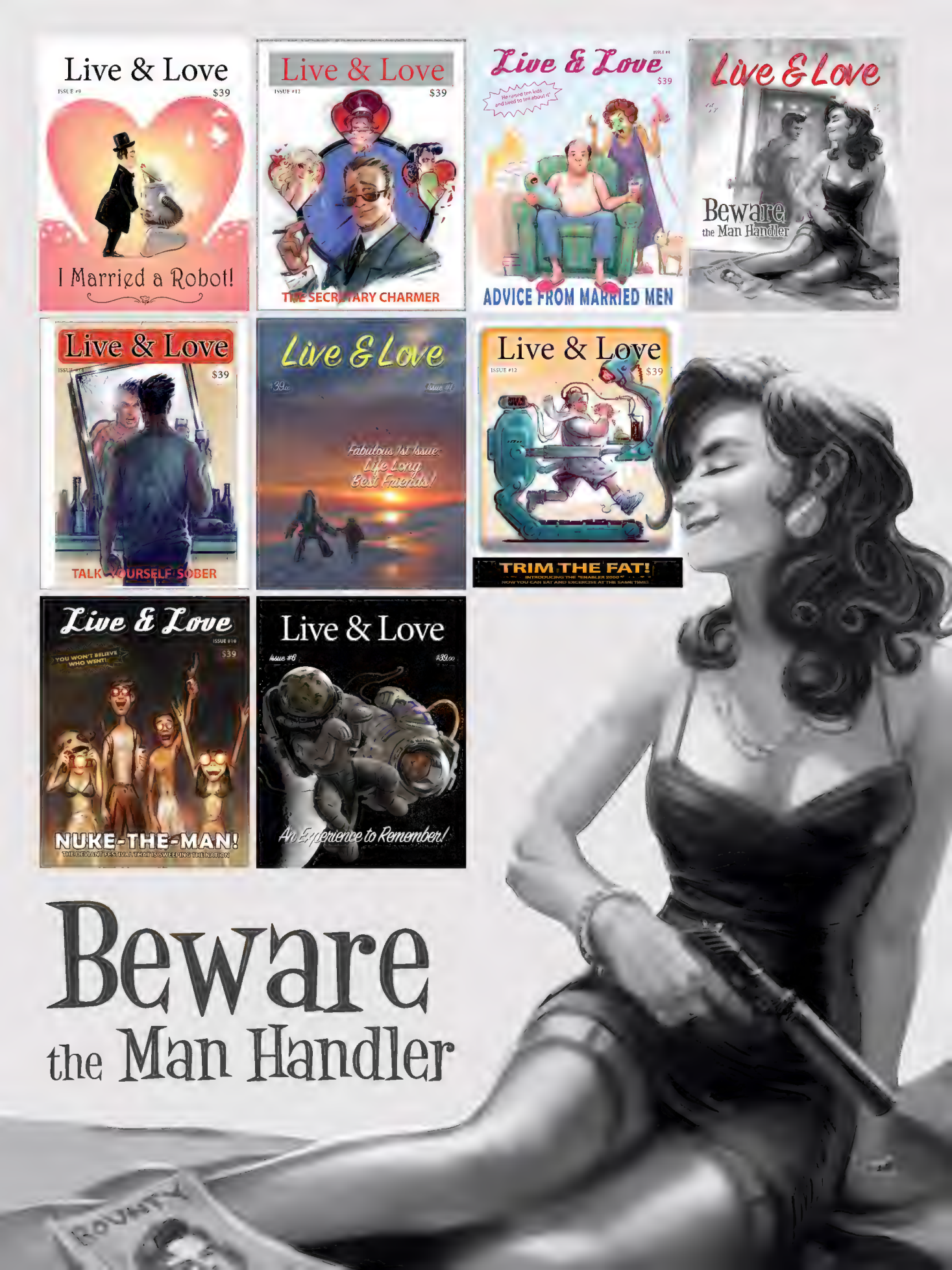
ASTOUNDINGLY
AWESOME
TALES
$29
#12
HAVE DOG, WILL TRAVEL!

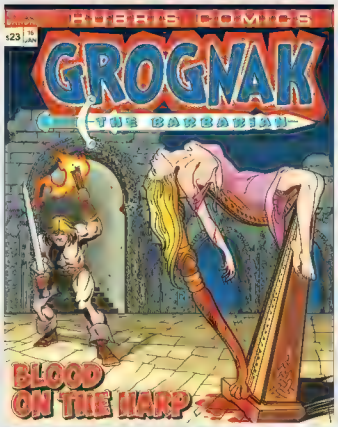
ASTOUNDINGLY
AWESOME
TALES
$29
THE STARLET SNIPER

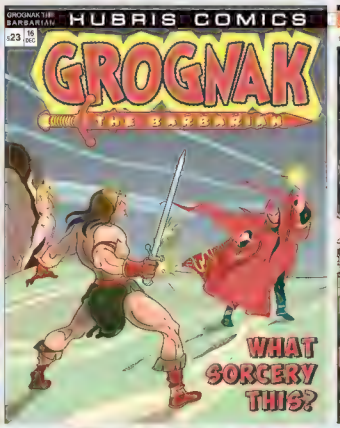


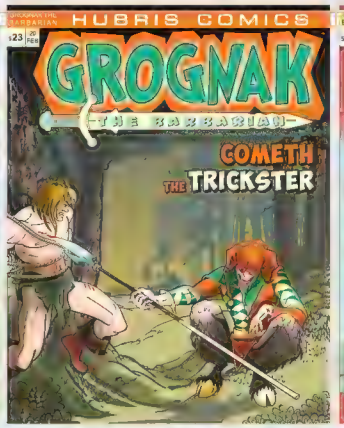
HOT RODDER MAGAZINE

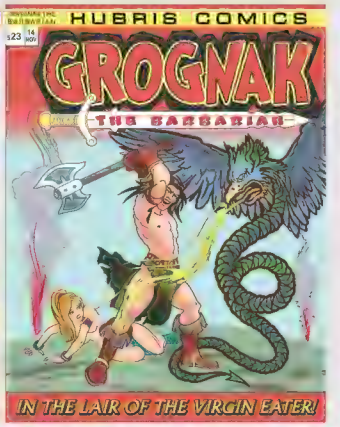
The hot rods on these covers were designed for custom paint schemes the player can unlock and apply to their power armor.

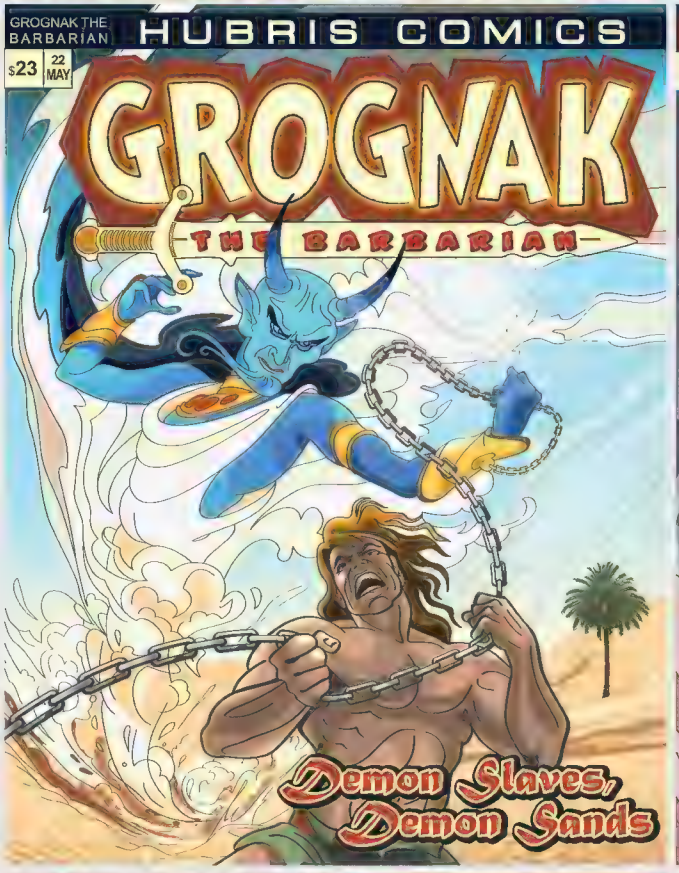

Live & Love
ISSUE #9
$39
I Married a Robot!
Live & Love
ISSUE #12
$39
THE SECRETARY CHARMER
Live & Love
ISSUE #4
$39
He raised ten kids and lived to tell about it!
ADVICE FROM MARRIED MEN
Live & Love
Beware
the Man Handler
Live & Love
ISSUE #1
$39
TALK YOURSELF SOBER
Live & Love
$39.00
Issue #1
Fabulous 1st Issue
Life Long Best Friends!
Live & Love
ISSUE #12
$39
TRIM THE FAT!
INTRODUCING THE "ENABLER 2000"
NOW YOU CAN EAT AND EXCERCISE AT THE SAME TIME!
Live & Love
ISSUE #10
$39
YOU WON'T BELIEVE WHO WENT!
NUKE-THE-MAN!
THE DEVIANT FESTIVAL THAT IS SWEEPING THE NATION
Live & Love
Issue #8
$39.00
An Experience to Remember!
Beware
the Man Handler
BOUNTY

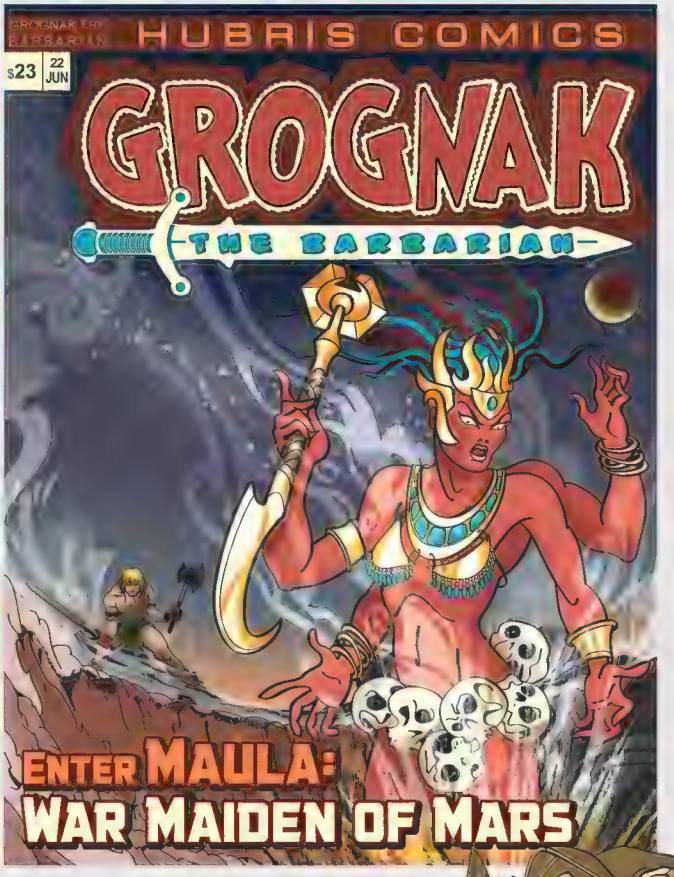

HUBRIS COMICS
GROGNAK
THE BARBARIAN
BLOOD ON THE HARP

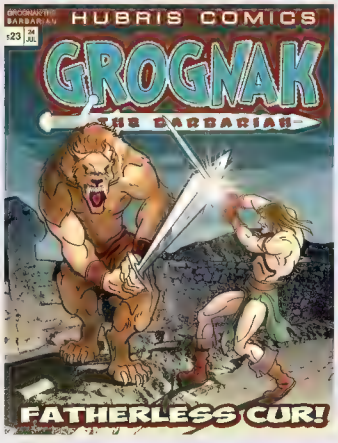

HUBRIS COMICS
GROGNAK
THE BARBARIAN
WHAT SORCERY THIS?

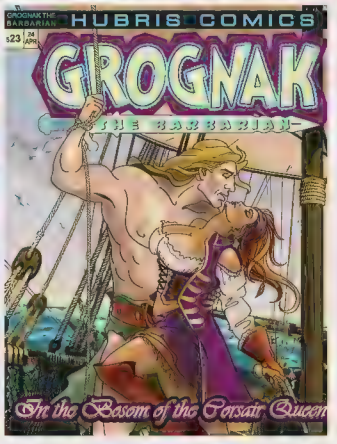

HUBRIS COMICS
GROGNAK
THE BARBARIAN
COMETH THE TRICKSTER


HUBRIS COMICS
GROGNAK
THE BARBARIAN
IN THE LAIR OF THE VIRGIN EATER!


GROGNAK THE BARBARIAN
HUBRIS COMICS
$23
22
MAY
GROGNAK
THE BARBARIAN
Demon Slaves, Demon Sands


GROGNAK THE BARBARIAN
HUBRIS COMICS
$23
22
JUN
GROGNAK
THE BARBARIAN
ENTER MAULA:
WAR MAIDEN OF MARS


HUBRIS COMICS
GROGNAK
THE BARBARIAN
FATHERLESS CUR!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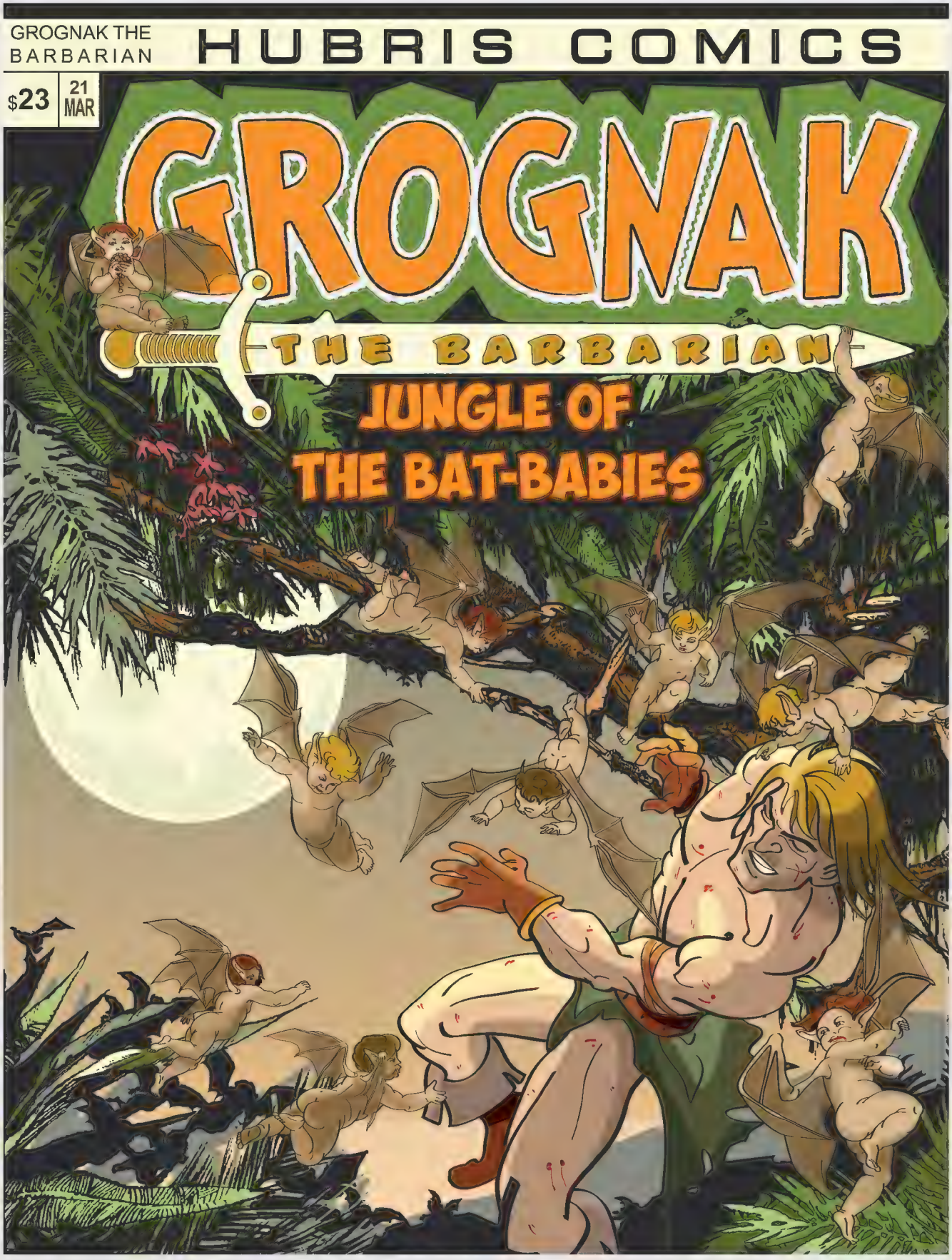
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GROGNAK
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GROGNAK THE BARBARIAN
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24 AUG
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THE BARBARIAN
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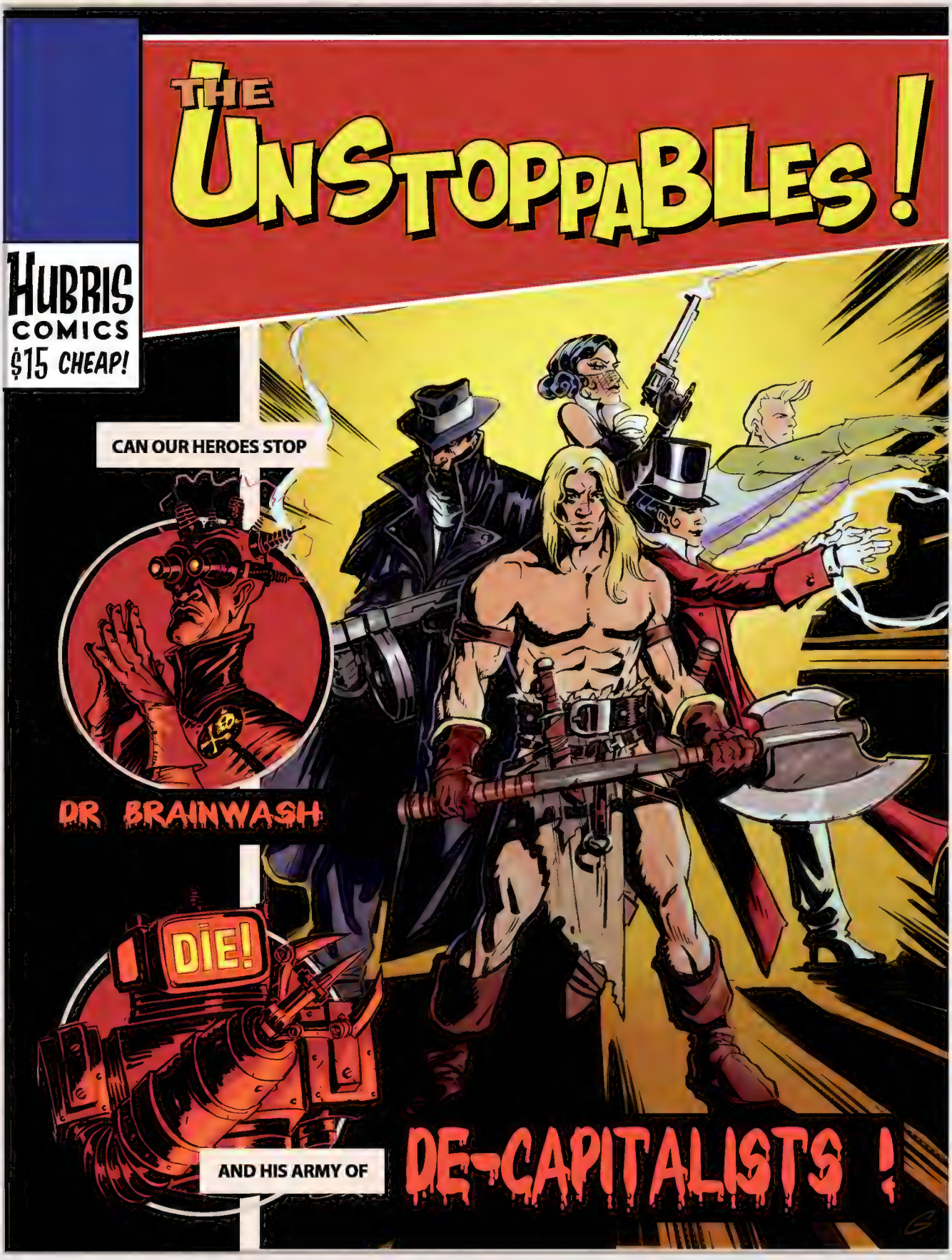
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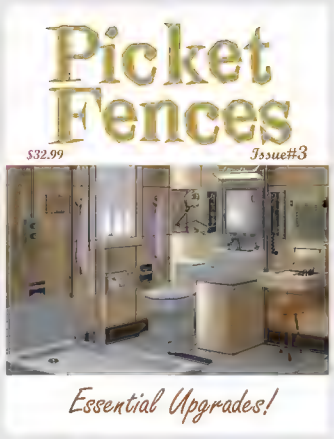
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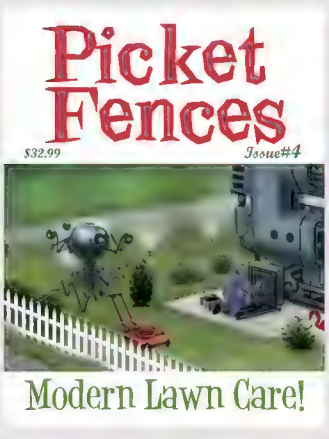
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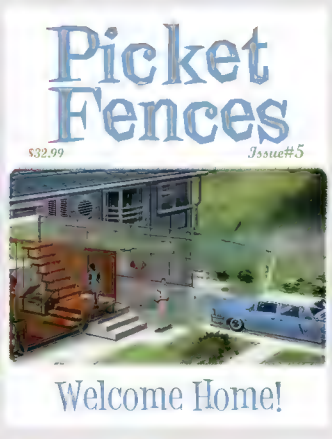
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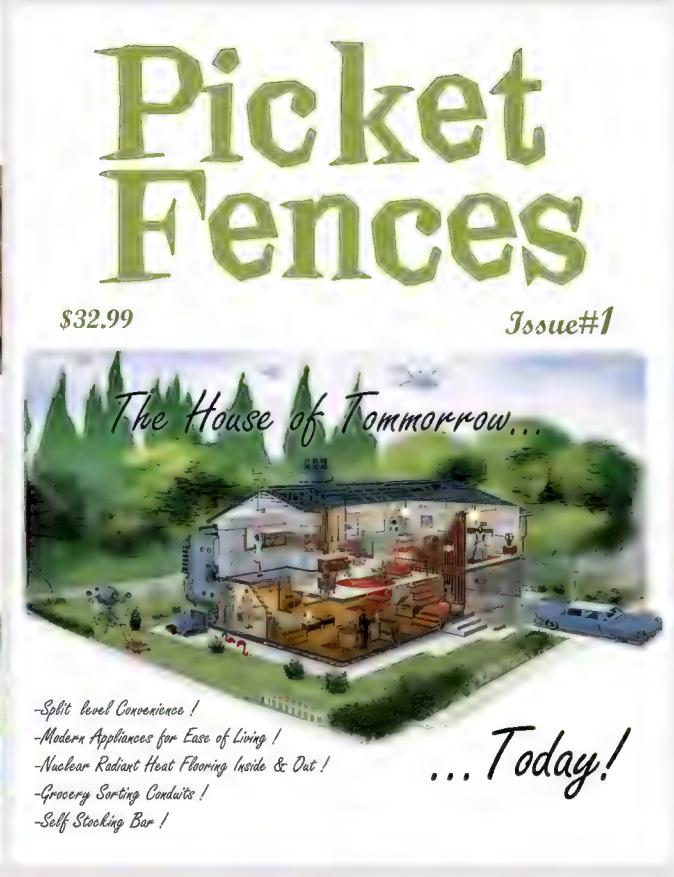
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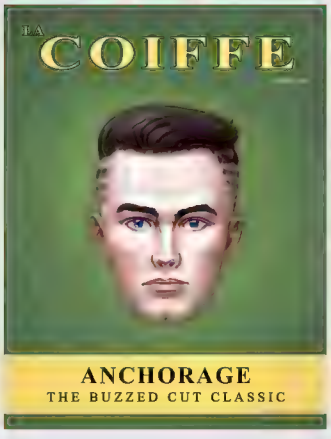
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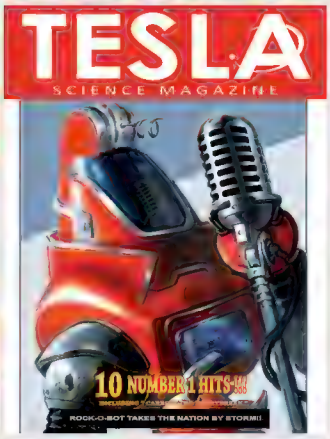
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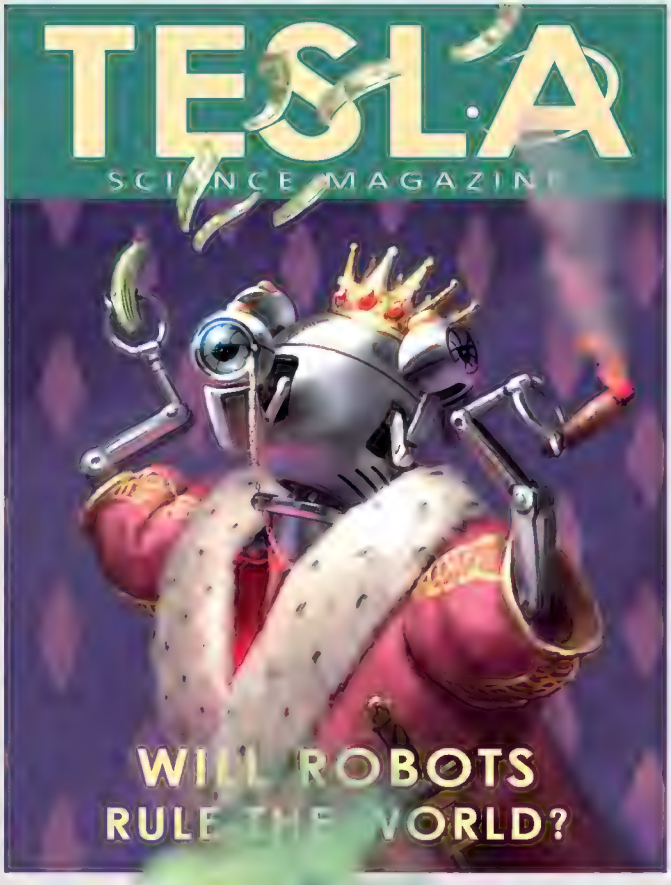
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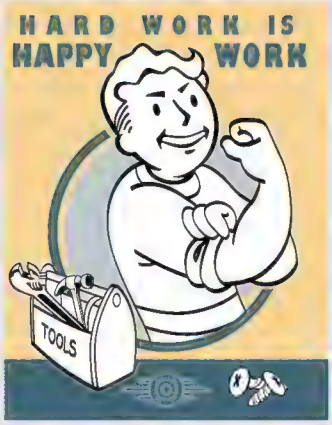
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TOOLS

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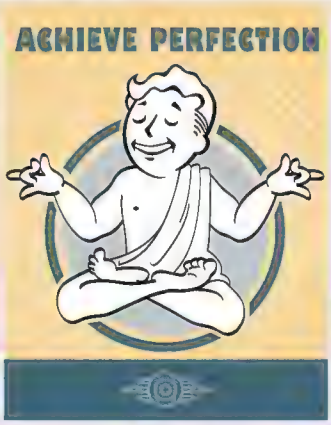
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...IN YOU

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MUST WIN!

SAFETY FIRST

SINGING? CROCHETING? ATHLETICS?
JOIN AN ACTIVITY TODAY

SURFACE – NEVER!
VAULT – FOREVER!

EXTERMINATION IS EVERYONE'S JOB

SOAP
CLEANLINESS IS GODLINESS

EAT WELL, LIVE WELL
GRAM
pork and beans

THE OUTSIDE WORLD
CAN NEVER HURT YOU

STAY FIT, STAY FOCUSED

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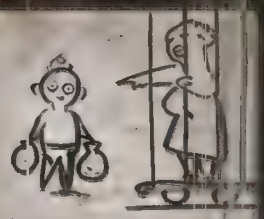

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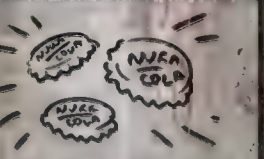

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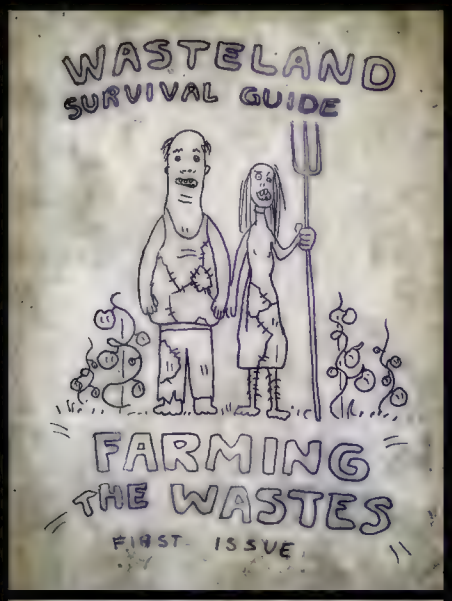
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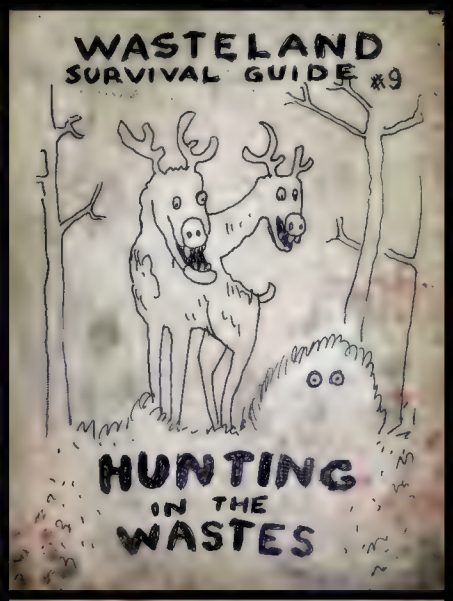
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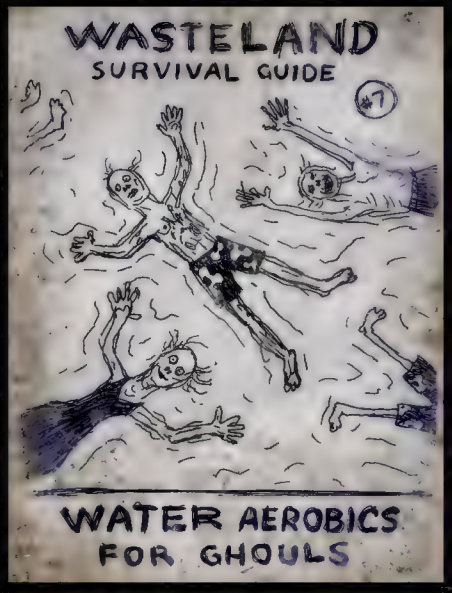
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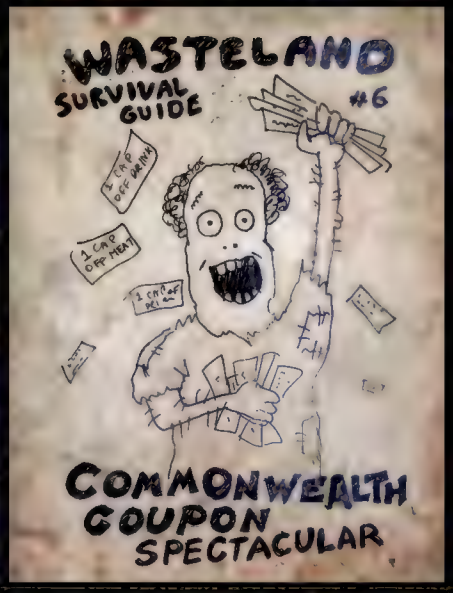
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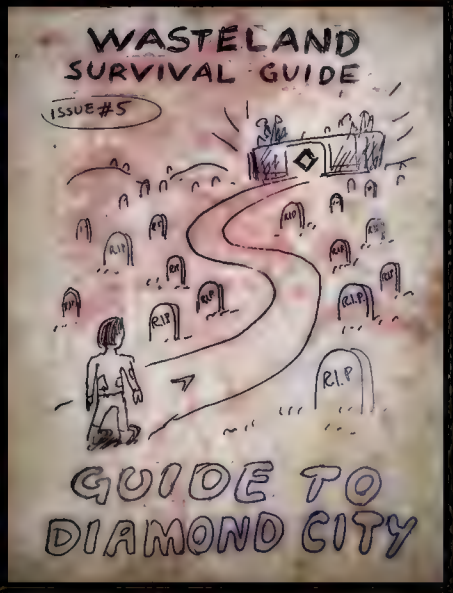
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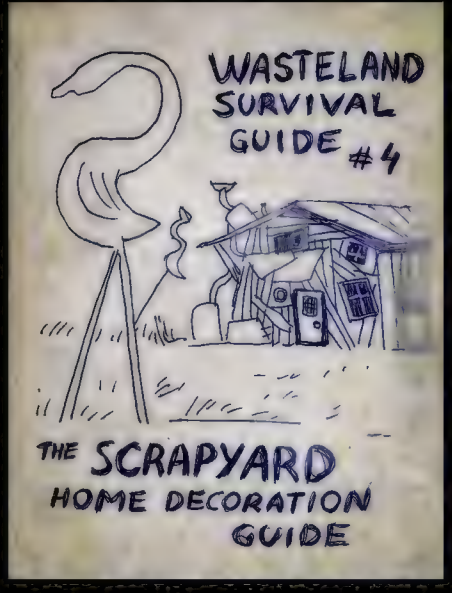
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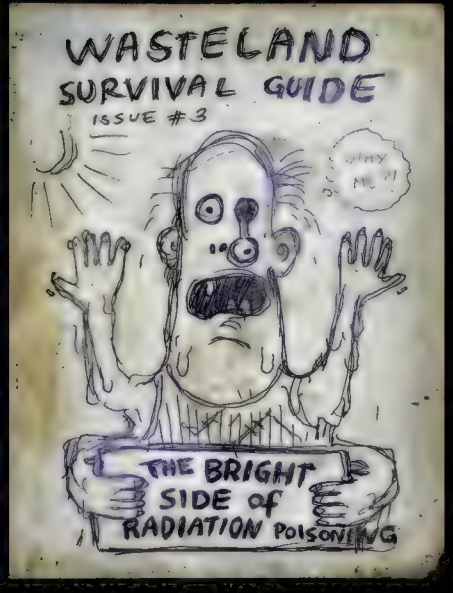
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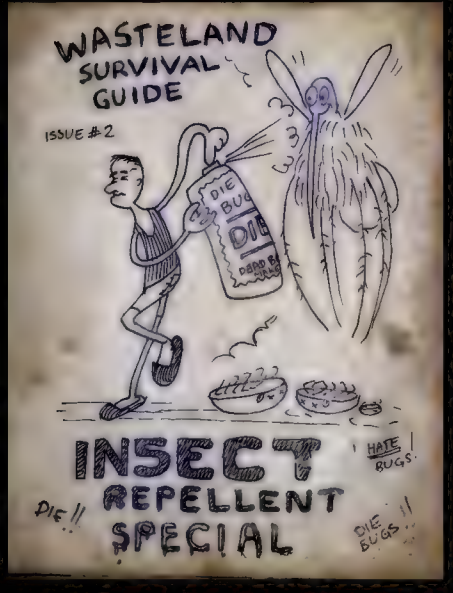
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DIE!!
DIE BUGS!!

KEY ART

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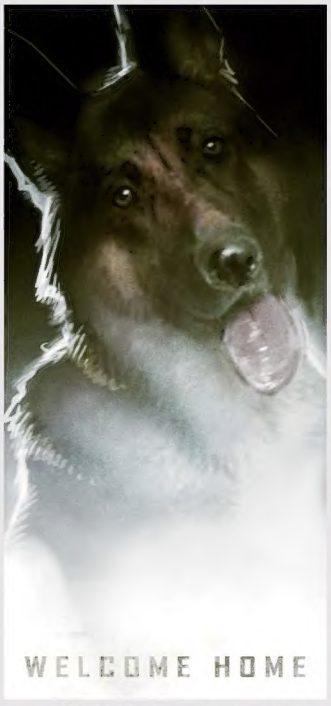
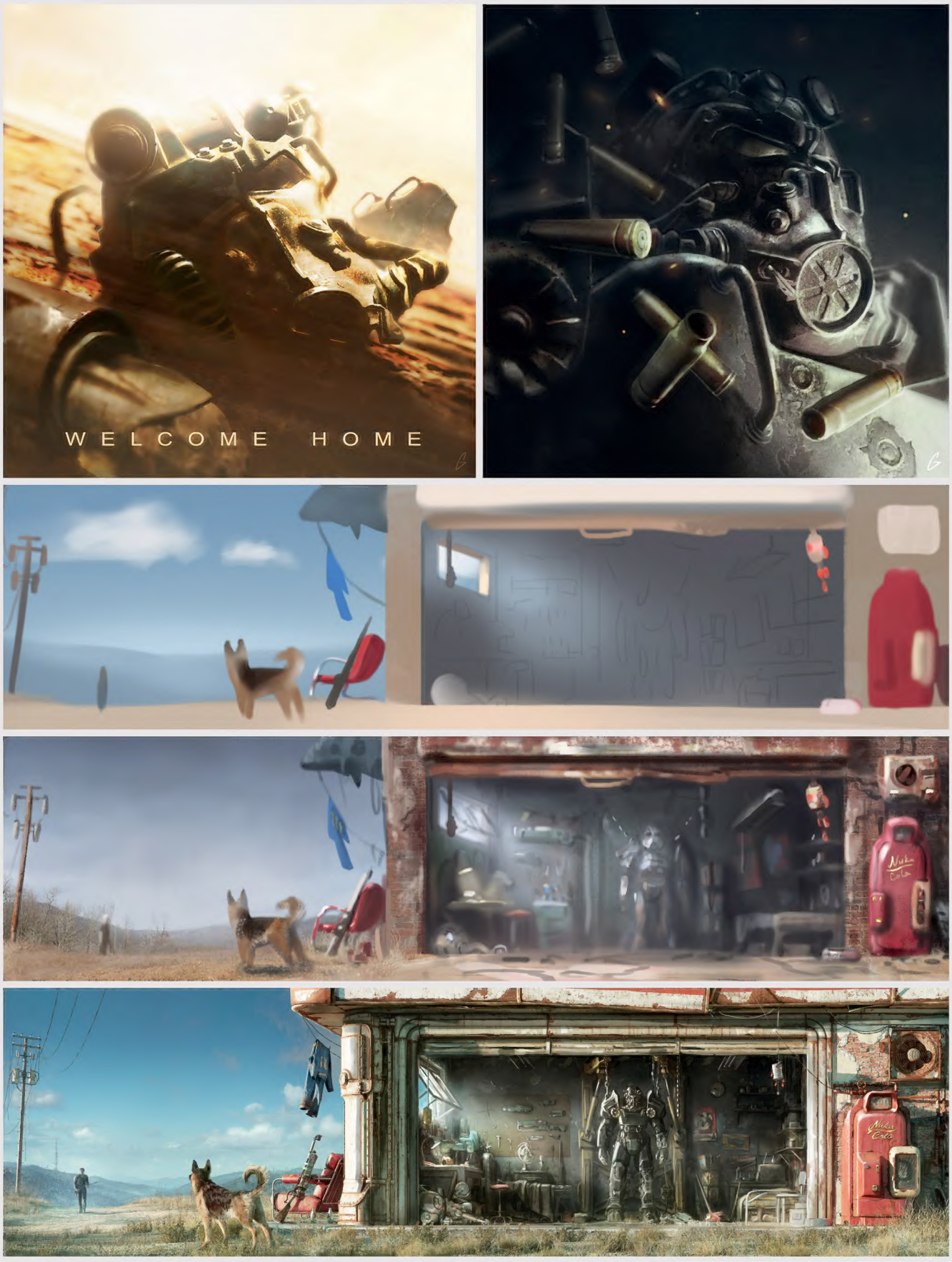
WELCOME HOME INTERIOR

WELCOME HOME


WELCOME HOME

WELCOME HOME

WELCOME HOME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